HISTORY of MUSIC

W. S. ROCKSTRO.

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A GENERAL

HISTORY OF MUSIC

FROM THE

INFANCY OF THE GREEK DRAMA TO THE PRESENT PERIOD

BY

W. S. ROCKSTRO,

AUTHOR OF "THE LIFE OF GEORGE FREDERICK HANDEL," "THE LIFE OF MENDELSSOHN," "A HISTORY OF MUSIC FOR YOUNG STUDENTS," "THE RULES OF COUNTERPOINT," "PRACTICAL HARMONY," ETC., ETC.

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PREFACE.

A HUNDRED years ago, so limited were the recognised sources of information concerning the History of Music, that Dr. Burney, when accumulating the materials for his *opus magnum*, found it necessary to make an extended tour through the principal cities of Europe, for the purpose of obtaining the data needed for the completion of his scheme.

One of the earliest writers on the subject was Giovanni Battista Doni, who, in a treatise entitled *De præstantia musicæ veteris*, printed, at Florence, in 1647, endeavoured to prove that the Greeks had made far greater advancement in Music than was generally supposed. This work included a tract, on the same subject, by Pietro della Valle. Of a more practical character was Johann Gottfried Walther's *Musikalisches Lexikon*, published, at Leipzig, in 1732. In 1740, Johann Mattheson published his *Grundlage einer Ehrenpforte*, containing biographical notices of many eminent Musicians. Friedrich Wilhelm Marpurg's *Kritische Einleitung in die Geschicte*

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der Tonkunst, published in 1751, was of more extended interest; though less valuable, by far, than P. Giambattista Martini's *Storia della Musica,* [3 vols. Bologna, 1757. 1770. 1781], and another work, in a certain sense continuous with it, entitled, *De cantu et musica sacra,* [2 vols. S. Blasien, 1774], by P. Martini's intimate friend, Martin Gerbert von Hornau, Prince-Abbot of S. Blasien, in the Black Forest: two books which are still regarded as marvels of musical scholarship.

It is at this point that our own two great musical historians appear upon the field, yielding the palm to none. Dr. Charles Burney, already mentioned, published the first volume of his *General History of Music from the earliest Ages to the present Period,* in 1776, and the fourth and last, in 1789. Sir John Hawkins published his *General History of the Science and Practice of Music,* in five volumes, in 1776. In 1819, Dr. Thomas Busby published a *General History of Music,* founded, almost entirely, on the works of his two illustrious predecessors; and it is scarcely possible to mention a later musical historian who has not been largely indebted to their famous volumes.

Nearly contemporary with these valuable works was the *Dictionnaire de Musique* of Jean Jacques Rousseau, [Geneva, 1767. Paris, 1768]. Nicolaus Forkel produced his *Allgemeine Geschichte der Musik,*

in two volumes, dated 1788, and 1801. The first volume of Ernst Ludwig Gerber's *Historisch-biographische Lexikon der Tonkünstler,* based chiefly on Walther's older Lexikon, was published in 1790; and the second, printed in 1792, closes the list of Musical Histories produced in the 18th century.

Alexandre Etienne Choron, assisted hy François Joseph Marie Fayolle, published a *Dictionnaire historique des Musiciens,* in 1810—1811; but, the more valuable *Biographie universelle des Musiciens,* first published by Fétis, in 1835—1844, and brought down to a later date by Pougin's *Supplement,* has completely supplanted the earlier work. Fétis's *Histoire générale de la Musique,* begun in 1869, was completed by his son, Mons. Edouard Fétis, in 1876.

A high place is taken among modern works by the *Geschichte der europäisch-abendländische Musik* of Raphael Georg Kiesewetter, Edler von Wiesenbrunn, [1834], and the *Histoire de l'Harmonie au moyen age* of Charles Edouard Henri de Coussemaker, [1852]; but the most important works of the present half-century are, the *Geschichte der Musik,* of August Wilhelm Ambros [4 vols. 1862. 1864. 1868. and 1878, the last vol. posthumous], and the *Musikalisches Conversations-Lexikon,* begun, in 1870, by Hermann Mendel, and now completed, in eight volumes, by Dr. Reissmann.

Very few of these works are to be had in the form of English translations; and the cumbrous and expensive quartos of Burney and Hawkins, leave even the last quarter of the 18th century unnoticed. Ambros's work, interrupted by his death, reaches only to the beginning of the 17th century. There is, indeed, no volume, of moderate size, embodying the entire History of Music, available, at the present moment, to the English reader; and it is with the view of providing him with such a volume, that the following pages have been written. It remains, therefore, only to add a few words in explanation of the plan on which they are designed.

All History, properly so called, is of necessity written in narrative form. In recognition of this law, the greater part of the following pages is occupied with brief sketches of the lives and achievements of the great representative Musicians of all ages. But, an Art-Chronicle consisting *entirely* of biographical notices would be grievously incomplete.

Side by side with the political history of a Nation, as recorded in the lives of its Kings, runs a collateral narrative, dealing with its advancement in Science, Literature, Commerce, and the thousand units that make up the sum of its general Civilisation.

Side by side with the exoteric history of Art, as set forth in the achievements of the Men of

Genius who have devoted themselves to its culture, runs the esoteric record of its technical development.

Our great national Historian, David Hume, met the first condition, in his *History of England*, by means of occasional Chapters, placed, in the form of Appendices, at the end of certain important Reigns. We have endeavoured to meet the second, by a single Appendix, containing a general sketch of the Technical History of Music, from the age of the Greek Tragedians, to the present time. And, for the purpose of facilitating reference, we have devoted a separate Section of this Synopsis to each well-marked epoch of progressive development; indicating, in connection with every Section, the Book or Chapters of the General History which the technical remarks in question are intended to illustrate. By this means, we have been enabled to avoid much inconvenient digression, and consequent interruption of the narrative portions of the text.

In the hope of rendering the volume still more useful as a book of reference, we have combined a copious Chronological Table with the General Index. With the same purpose of facilitating reference, we have endeavoured to catch the student's eye, by printing the names of all works quoted as examples in Italics, and by beginning all technical terms—such as Stave, Chord, Trumpet, Notation, &c.,—

with a capital letter, both in the index and in the text itself. We have also been careful to supply all information, not absolutely essential to the sequence of the historical narrative, in the form of foot-notes.

In a work designed expressly for the use of English readers, we have naturally dwelt, at considerable length, upon the history and vicissitudes of our national School—a circumstance which will, we hope, sufficiently account for what might otherwise appear to indicate a want of due proportion between the dimensions of some of our Chapters. For instance, if the Chapter on Handel occupies more space than that devoted to Beethoven, it is simply because his influence upon our national taste was so powerful and enduring, that its effect, at the present moment, is scarcely less remarkable than it was while he was still working, in the flesh, at the head of the English School. That influence, as a plain matter of history, is naturally described in the narrative portion of our work; whereas, the characteristics of Beethoven's individual style are more fittingly discussed in the Appendix, which forms the complement of this, as well as of many other biographical notices. The same remark will apply to the Chapters on the Early English Schools, the School of the Restoration, and others of scarcely less importance. We trust, however, that our

endeavour to do justice to our own countrymen has not tempted us to pass over, with insufficient recognition, the merits of the Schools which have flourished, and are still flourishing, in other countries.

Elm Court, Babbicombe, Torquay, 1886.

CONTENTS.

BOOK THE FIRST.

MUSIC IN THE EARLY AGES.

PAGE

CHAPTER I. The Music of the Greeks 3

,, II. The Music of the Early Christians 14

BOOK THE SECOND.

MUSIC IN THE MIDDLE AGES.

CHAPTER III. The condition of Music in the Early Middle Ages. Notation. Discant. The Invention of the Time-Table 23

,, IV. Concerning the Troubadours, the Minstrels, and the Minnesingers 37

,, V. The Invention of Counterpoint 43

,, VI. Concerning the Polyphonic Schools . . 50

,, VII. Concerning the productions of the Polyphonic Schools; their distinguishing characteristics; their progress; and the reform effected by Palestrina 62

,, VIII. On the development of Polyphonic Music in England 75

,, IX. Mediæval Hymnody 84

BOOK THE THIRD.

MUSIC IN THE SEVENTEENTH CENTURY.

PAGE

CHAPTER X. On the Schools of the Decadence, and the Invention of the Monodic Style 97

„ XI. On the invention and early history of the Opera 103

„ XII. On the invention and early history of the Oratorio 119

„ XIII. Instrumental Music in the Seventeenth Century 130

„ XIV. The later Composers of the Seventeenth Century 152

„ XV. The English School of the Restoration . . 162

BOOK THE FOURTH.

MUSIC IN THE EIGHTEENTH CENTURY.

CHAPTER XVI. On the condition of Music, in Italy, during the earlier years of the Eighteenth Century 191

„ XVII. The condition of Music, in France, England, and Germany, during the earlier years of the Eighteenth Century 203

„ XVIII. On the origin and progress of the Modern System of Part-writing 208

„ XIX. The Seven Lamps 213

„ XX. George Frederick Handel 221

„ XXI. Johann Sebastian Bach 238

„ XXII. Christoph Willibald Gluck 247

„ XXIII. Franz Joseph Haydn 260

„ XXIV. Wolfgang Amadeus Mozart 270

„ XXV. Ludwig van Beethoven 279

„ XXVI. The development of the Piano-forte . . 284

PAGE

CHAPTER XXVII. On the condition of Dramatic Music, in Italy, during the closing years of the Eighteenth Century 292

„ XXVIII. On the condition of Dramatic Music, in France, during the later decades of the Eighteenth Century 295

„ XXIX. Concerning the Schools of Leipzig and Vienna 303

„ XXX. The general condition of Music, in England, during the closing years of the Eighteenth Century 311

BOOK THE FIFTH.

MUSIC IN THE NINETEENTH CENTURY.

CHAPTER XXXI. The Seven lesser Lights. Schubert. Weber. Spohr. Mendelssohn. Schumann. Cimarosa. Cherubini 325

„ XXXII. On the general condition of Music, in Italy, during the earlier half of the Nineteenth Century 384

„ XXXIII. The German Schools of the Nineteenth Century 396

„ XXXIV. The French Schools of the Nineteenth Century 414

„ XXXV. The English Schools of the Nineteenth Century 431

BOOK THE SIXTH.

THE PRESENT CONDITION OF MUSIC, AND ITS PROBABLE INFLUENCE UPON THE FUTURE.

CHAPTER XXXVI. The New World 449

„ XXXVII. Wilhelm Richard Wagner 455

„ XXXVIII. L'Envoi 471

APPENDIX.

EPITOME OF THE TECHNICAL HISTORY OF MUSIC, FROM THE EARLIEST AGES TO THE PRESENT.

PAGE

SECTION I. The Epoch of the Greek Drama 477
„ II. The Epoch of Plain Chaunt 479
„ III. The Epoch of the Polyphonic Schools . . 480
„ IV. The Epoch of Monodia 483
„ V. The Epoch of the Polyodic Schools . . 483
„ VI. The Epoch of the development of Instrumental Music 486
„ VII. The Epoch of the Classical Schools . . 491
„ VIII. The Epoch of the Imaginative and Romantic Schools 494
„ IX. The latest form of Technical Development . 497

INDEX AND CHRONOLOGICAL TABLE 501

LIST OF ILLUSTRATIONS.

PAGE

†Two Views of a Stradivari Violin of the best period. [Dated 1708] 137
†Handel's Harpsichord in the South Kensington Museum. [Dated 1651] 141
†Spinet, by Thomas Hitchcock. [*Circa* 1645] . . . 142
†Spinet, by Charles Haward. [*Circa* 1668] . . . 143
†A German Clavichord. [17th century] 145
The Haarlem Organ. [Completed 1738] 149
†Henry Purcell. (From a painting by John Closterman) . 185
George Frederick Handel 236
Johann Sebastian Bach 243
Christoph Willibald, Ritter von Gluck 258
Franz Joseph Haydn. 266
Wolfgang Amadeus Mozart 277
Ludwig van Beethoven 281
†The Abbé Franz Liszt 291
†Étienne Henri Méhul 300
†Franz Peter Schubert 332
Carl Maria von Weber 341
Felix Mendelssohn-Bartholdy 366
Robert Schumann 370
†Madame Malibran 395

The Illustrations marked thus (†) are taken, by the kind permission of Messrs. Macmillan and Co., from Sir George Grove's *Dictionary of Music and Musicians.*

BOOK THE FIRST.

MUSIC IN THE EARLY AGES.

HISTORY OF MUSIC.

CHAPTER I.

THE MUSIC OF THE GREEKS.

THE earliest musical system of which we possess any authentic record is that invented by the Greeks; or, perhaps—as more than one historian of credit has suggested—borrowed, by them, from some still older scheme, of Phœnician or Egyptian origin, of which all independent trace has long since vanished.

It would be impossible, now, to bring forward any direct evidence strong enough to decide the rival claims of either Greece, Egypt, or Phœnicia, to priority of discovery. Tradition, however, speaks very positively on the subject. A legend, of immemorial antiquity, ascribes the first idea of the Lyre to Hermes Trismegistus, who, while wandering on the banks of the Nile, is said to have found the shell of a tortoise, dried in the sun, and to have used it as a framework for the first musical instrument that was ever constructed, fitting it with three

chords formed from the desiccated tendons of the animal. And those fertile banks have served, as the nursery of so much that is great and beautiful, in other branches of Art, that we may well believe the world to have been indebted to the people who dwelt upon them for its knowledge of the first principles of Music, as well as those of Architecture, and Sculpture.

The Tombs of the Kings, at Thebes, afford strong presumptive evidence in favour of this view. In their mysterious recesses, Bruce discovered the wonderful picture of the Harper, playing upon an instrument with thirteen strings, which, supposing the performer to have been a moderately tall man, must have been at least six feet in height.[1] The Lyre, the single and double Flute, the Sistrum, and other characteristic instruments, are all portrayed, with equal attention to detail, in these marvellous *bas-reliefs*, which depict the whole life, both public, and domestic, of the buried monarchs. And a wondrous life it must have been! For, these ancestors of the later Pharaohs were intellectual giants. Their monuments place the perfection of their mental culture beyond all doubt. But, they were very jealous of their learning; and its mysteries were rarely communicated to enquirers unsanctified by the priesthood. And so it came to pass, that, whatever the Egyptians may have known of Music, it was, quite

[1] Burney, I. p. 220, *et seq.* Plate VIII.

certainly, first openly cultivated, as an Art, among the Greeks; who taught it to their children, as the strongest incentive to virtue with which they were acquainted; used it in their Temples; made it a prominent feature in their public Games; and, above all, consecrated it to the service of their incomparable Drama.

Of the splendours by which the Classical Drama was surrounded, in the home of its infancy and glorious adolescence, it is simply impossible for the wildest artistic visionary of the present age to form any adequate conception. We have, for some years past, been accustomed to witness, at Bayreuth, dramatic representations, the magnificence of which our fathers would have regarded as altogether preposterous: and we may justly be forgiven, if they tempt us to feel a little proud of the advances made, during the last quarter of a century, in everything that concerns the management of the stage. We think it a great thing that a devoted lover of Art should undertake a fatiguing and expensive journey to the dullest of German towns, for the sole purpose of listening to a performance of 'Parsifal,' or the famous 'Trilogy.' And, it is a great thing. But, what are we to think of travellers from distant lands, who, after undertaking a long and perilous journey to Athens, took their places, in the great Lenæan Theatre, on the evening before the per-

formance, and sat there, in patient expectation, during the entire night? What idea can we form of a single festal representation, which—as we are assured by a grave contemporary historian, who must have known the truth—cost the Athenians more than the whole of the Peloponesian War? What comparison will the Grand Opera House at Paris bear with a Theatre capable of accommodating 50,000 spectators; begun, 500 years before the Christian æra—in consequence of the fall of the temporary platform used for the performance of Æschylus's first Tragedy—and not completed until B.C. 340; fitted, more than 2000 years ago, with scenery, capable of being instantaneously changed, during the course of the performance, and with machinery beside which ours would seem dwarfed to the proportions of a little toy model? Truly, we think too much of our own exploits; and too little of those which we, of the present generation, are not likely to see rivalled. We can no more picture to ourselves the gorgeous effect of such performances, in such a Theatre, than we can imagine the glories of the chryselephantine statue of Pallas Athene with which Phidias adorned the Cella of the Parthenon.

And we must remember that the representations of which we speak were, in the strictest sense of the term, musical performances. The Greek Play was the acknowledged prototype of the modern Opera.

Every word of it was sung. What the Greeks called a Tragedy, we call a *Dramma per la musica.* What they called a Comedy bore a close analogy to the Italian *Opera buffa;* while our so-called Romantic Opera was even more clearly foreshadowed by the Hellenic Tragi-Comedy, of which the *Alcestis* of Euripides, produced B.C. 438, affords a most interesting and suggestive example. Two thousand years ago, the *Antigone* of Sophocles affected the Greeks as *Tristan und Isolde* affects us now. True, it treated of a nobler form of devotion than that of two impassioned lovers. But it spoke straight to the heart of the Athenian; and, through the selfsame medium that *Tristan und Isolde* speaks to our hearts, now—through the medium of Music. If we forget this, we shall neither do justice to the Greek Drama, nor to our own.

These facts are undoubted. We know that Æschylus composed the Music to his own Tragedies; that Sophocles accompanied at least one of his Plays upon the Cithara; and that Euripides wrote the verbal text only of his Dramas, entrusting the composition of the Music to other hands. But, unhappily, our knowledge—resting entirely upon the evidence transmitted to us by early historians—ends here. No genuine Greek compositions have been preserved to us. The only ostensible examples now extant are three Hymns—to

Apollo, Nemesis, and Calliope—and the First Pythian Ode of Pindar, the authenticity of which rests on testimony so little trustworthy, that it would be in the highest degree imprudent to use them as the basis of any theory whatever. But, if the dramatic compositions of the Greeks are irrevocably lost, we possess a store of their theoretical treatises sufficiently rich to give us a perfectly clear idea of the constitution of their Scale; and, consequently, of the effect their Melodies must have produced, when sung, by carefully-trained voices, in the vast Theatres at Athens, Corinth, Sicyon, Argos, Ephesus, and other great centres in which the cultivation of Hellenic Art was regarded as a religious duty.

The most important theoretical writings preserved to us are those of Aristoxenus, [B.C. 300], Euclid, [B.C. 277], Nichomachus, (A.D. 60), Alypius, (A.D. 115), Gaudentius, (A.D. 100), Bacchius, (A.D. 140), Aristides Quintilianus, [A.D. 110], and Martianus Capella, [A.D. 470]; all collected, and printed, by Meibomius, at Amsterdam, in 1652; Pythagoras, [B.C. 585]; Lasus —of whose works a few fragments only have been preserved, by Athenæus: Didymus, [A.D. 60]; and, lastly, Claudius Ptolomy, [A.D. 130], whose '*Harmonics*' bring the Scale into closer correspondence with our own than those of any other theorist.[2]

[2] The dates here given represent the nearest approximation to the truth now possible.

Of these writings, the most practically important is unquestionably the 'Section of the Canon' (Κατατομὴ κανόνος) of the great mathematician, Euclid; a treatise describing the various sounds derivable from the proportionate divisions of the open string of the Monochord. The learned Alexandrian, following the so-called *Immutable System* invented by Pythagoras, sets forth his method of division with the clearness for which he has always been so justly celebrated; showing that the Greeks were no less familiar than ourselves with the most perfect intervals of the natural Scale—the Octave, Fourth, Fifth, and Greater Tone. But, at this point, they diverged from the true path, and instead of proceeding to demonstrate the remaining intervals of the series, wandered off to others, of proportions too complicated to unite with the first four in harmonious combination; thus producing a Scale, which, to modern ears, would sound so intolerably 'out of tune' that it is doubtful whether any vocalist of the present day could be taught to sing it.[3] We know

[3] Pythagoras divided the entire System into groups called Tetrachords, each consisting of four sounds, confined within the limits of a Perfect Fourth, mathematically in tune—i.e. produced by exactly $\frac{3}{4}$ of the open string which served as its root. The two middle Tetrachords were separated by a 'Tone of Disjunction;' while, in the other cases, the most acute sound of one Tetrachord corresponded with the gravest of that next above it. To cover the 'Tone of Disjunction,' a connecting Tetrachord was added, formed

indeed, that, at a very early period, even Greek ears were found bold enough to dispute the authority of this faulty mathematical division, and that so hotly, that Musicians divided themselves into two parties, called Pythagoreans, and Aristoxenians; the first of whom advocated the Immutable System, while the last corrected the crudity of the more complicated intervals by ear, in the manner recommended by Aristoxenus. It was not until about the sixtieth year of the Christian Æra that Didymus discovered the constitution of the Lesser Tone, and the Diatonic Semitone, and, by consequence, that of the Major Third; thus removing the otherwise insuper-

of sounds derived from those of two of the others. The whole system may be thus expressed, in modern Notation.

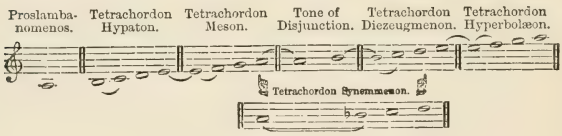


Fig. 1.

The note called *Proslambanomenos* must here be understood to correspond with the open string, by the division of which all the notes of the Scale are produced. The functions of this note have seldom been very intelligibly explained; its grammatical and technical meanings being apparently, though not really, at variance. The clearest dissertation on the subject with which we are acquainted will be found among the *Addenda* to General Perronet Thompson's 'Just Intonation.' (H. Donkin, 43, Paternoster Row.)

able discrepancies between the Greek and natural Scales. And, when Claudius Ptolomy, about the year 130, discovered the true position of this Lesser Tone (above the Greater Tone) in the series, the way was fairly prepared for the gradual completion of the Octave of our modern system.[4] It seems,

[4] The modern Major Scale resembles the Greek System, in that it is composed of two Tetrachords, separated by a Tone of Disjunction. But, in the Greek Tetrachord, the Hemitone—the rude homologue of our Diatonic Semitone—fell always between the two gravest sounds; while our truer Semitone falls between the two highest sounds in the series. The following example represents the Major Scale, with the fractions representing the exact mathematical proportions of its intervals, when taken in perfect tune, in accordance with the system now known as 'Just Intonation.'

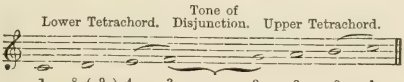


Fig. 2.

Our Minor Scale is formed of two dissimilar Tetrachords, also disjunct. In the lowest of these, the Semitone falls between the two middle sounds; in the highest, it separates the two gravest sounds, as in the Greek System.

Fig. 3.

In this Scale, the constitution of the lower Tetrachord is unchangeable: but, in ascending, the intervals of the upper one are generally made to coincide with those of the Major Mode.

indeed, more than probable, that our series of eight natural sounds formed the System of which the Aristoxenians had been in search, from the first; though it was altogether incompatible with the Pythagorean 'Section of the Canon,' the unnatural character of which rendered perfection of tonality impossible, either in the Diatonic, the Chromatic, or the Enharmonic Genus,[5] and extended its vitiating influence to every one of the Modes in succession.[6]

[5] The united Major and Minor Scales furnish the modern analogue of the Greek Diatonic Genus. The Chromatic and Enharmonic Genera of the Greeks differ so much from ours, that it is scarcely possible to institute any sort of comparison between them.

[6] We have no modern equivalent for the Greek Modes; nor even an approximate analogue. Their essence consisted in the division of the collective Scale into certain specified regions, of limited extent, each named after the State or Province in which it was supposed to be most popular. Pythagoras used three Modes only. Euclid, following Aristoxenus, enumerates thirteen. Alypius increased the number to fifteen. In the following Table, the three Modes of Pythagoras are marked thus (¶), and the two added by Alypius, thus (§). The capital letter denotes the gravest sound of the series.

(1.) Hypodorian [or Locrian] (A).
(2.) Hypoionian [or Hypoiastian, or Grave Hypophrygian] (B♭).
(3.) Hypophrygian (B♮).
(4.) Hypoæolian [or Grave Hypolydian] (C).
(5.) Hypolydian (C♯).
(6.) Dorian (D) ¶.
(7.) Ionian [or Iastian, or Grave Phrygian] (E♭).
(8.) Phyrgian (E♮) ¶.

(9.) Æolian [or Grave Lydian] (F).
(10.) Lydian (F♯) ¶.
(11.) Mixolydian [or Hyperdorian] (G).
(12.) Hyperionian [or Hyperiastian, or Acute Mixolydian] (G♯).
(13.) Hypermixolydian [or Hyperphrygian] (a).
(14.) Hyperæolian (b♭) §.
(15.) Hyperlydian (b♮) §.

CHAPTER II.

THE MUSIC OF THE EARLY CHRISTIANS.

Though the Romans derived their knowledge of Music entirely from the Greeks, they cultivated the art with far less earnestness than their Hellenic precursors; neither regarding it as an indispensable branch of education, nor as an essential element of the Latin Drama, into which, indeed, it was not introduced, even as an accessory, until B.C. 365.

But when, in the first century of the Christian Æra, Jewish converts, flying from persecution in their own country, began to congregate in the Eternal City, they brought with them an entirely new form of Music—that which they had been accustomed to hear, and sing, in the Temple at Jerusalem. During the terrible period marked by the rise and subsidence of the ten General Persecutions, this grave devotional Music was rarely heard, save in the Catacombs; where alone the early Christian converts could worship in comparative security,

until the victory of the Emperor Constantine freed them from the horrors of the torture-chamber, and the daily peril of an agonising death in the Flavian Amphitheatre. As a natural consequence of the secrecy they were compelled to observe, during the three centuries which preceded the formal recognition of Christianity by the State, the Melodies they sang were handed down, from generation to generation, by oral tradition only. Such a method of transmission, continued through long periods of time, must inevitably lead to extensive corruption of the original text, if not to its utter extinction. To remedy the first of these evils, and avert all danger of the second, S. Ambrose, Bishop of Milan, about the year 384, made a general collection of the Melodies then in use; reducing each to the purest attainable form; and laying down a code of technical laws which greatly diminished the risk of future deterioration. Some two centuries later, S. Gregory the Great followed up this important work by making, about the year 590, a second collection, far more extensive than that bequeathed to the Church by S. Ambrose, and based upon a far more comprehensive musical system. The chief characteristic of the scheme of S. Gregory was the admission of eight, if not nine Modes—or, as we should now call them, Scales—in place of the four

sanctioned by S. Ambrose.[1] Moreover, the collection formed by the Bishop of Milan consisted chiefly of the Tones—or Tunes—to the Psalms, and those adapted to the ancient Hymns of the Church; whereas that of S. Gregory—called his *Antiphonarium*—included many new Hymns, besides the Music to the Antiphons for the entire Ecclesiastical Year, and much other Ritual Music, of more or less importance, expressed in an improved form of musical Notation, or, rather, Semiography, invented by the Saint himself. The combined mass

[1] The Ecclesiastical Modes, though named after, and ostensibly derived from the Modes of the Greeks (see *ante*, p. 12, *note*) have, in reality, scarcely any affinity with them. Since the time of S. Gregory, they have been separated into two classes, called Authentic (or Fundamental), and Plagal (or Derived), each Plagal Mode lying a Fourth lower than its Authentic original. S. Ambrose sanctioned the use of the first four Authentic Modes only—Nos. I., III., V., and VII. of the complete series. To these, S. Gregory is believed to have added the first four Plagal Modes—Nos. II., IV., VI., and VIII. The number was afterwards increased to fourteen, including two, which, for technical reasons, were practically useless. The employment of the remaining twelve was sanctioned, towards the close of the 8th century, by the Emperor, Charlemagne: but it is usual, in describing them, to enumerate the complete set of fourteen, marking Nos. XI. and XII. as useless. In the following Table, the letter, F, denotes the Final—or, as we should now call it, the Tonic, or Key-note—of the Mode, and the letter, D, its Dominant. It will be noticed that the Final of every Plagal Mode is identical with that of its Authentic original; but, that its Dominant is different.

of Melodies received, in very early times, the name of *Cantus planus*, or Plain Chaunt; the older collection being afterwards distinguished as the Ambrosian, and the later one as the Gregorian Chaunt. The Ambrosian Chaunt is now used only in the Diocese of Milan, where its early traditions have never been suffered to lapse. The Gregorian Chaunt forms one of the most important features in the Roman Catholic Ritual, from which it has,

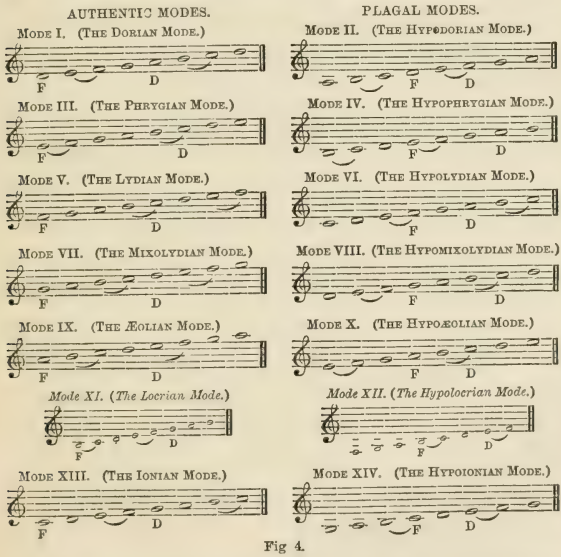


Fig 4.

For farther information on this subject, the reader may consult the author's article on MODES, THE ECCLESIASTICAL in Sir George Grove's 'Dictionary of Music and Musicians.'

from time immemorial, been regarded as inseparable. It is, indeed, the only kind of Music the use of which has ever been authoritatively commanded by the Church; for which reason, its acceptance has naturally been universal. It has also been extensively used, within the last thirty or forty years, in the Church of England, where it bids fair, ere long, to extinguish beyond all chance of resuscitation, the once popular 'Anglican Chant,' which dates no farther back than the reign of King Charles II.

It must not, however, be supposed that the work either of S. Ambrose, or S. Gregory, has been handed down to us intact. We have described, in general terms, the two distinct phases of reformation inaugurated by these two learned Bishops: but it is impossible to give a detailed account of the result, or even of the exact nature, of their labours, which are described, by mediæval historians, in terms too vague to admit of minute technical criticism. Moreover, there is scarcely a Plain Chaunt Melody in existence, to which it is possible to assign even an approximate date, with any reasonable show of certainty. All we can say is, that the Psalm-Tones are, beyond all controversy, the oldest Ecclesiastical Melodies we possess; and, that the tradition which represents some of these, at least, to have been the original Melodies to which the Psalms were sung, in the Temple of Solomon, is

supported by strong presumptive evidence, if not susceptible of actual proof. It would be unreasonable to believe that the old traditions were lost, before the rebuilding of the Temple, in the time of Zorobabel; or that they were suffered to lapse, afterwards: and still more absurd to suppose that the Christian converts, after their arrival in Rome, would have consented to sing the Psalms to any other Melodies than those to which they had been accustomed in their own country. Moreover, those Melodies, now popularly known as the 'Gregorian Tones,' are, as we shall see, later on, the only original ones in existence which have evidently been framed for the express purpose of meeting the peculiar demands of Hebrew Poetry.

Surely, this means something! The eight well-known Psalm-Tones have not, of course, been preserved to us in their primitive purity; such preservation being simply impossible: but they certainly represent the nearest approach now attainable to those which were addressed 'To the Chief Musician'; and a very touching tradition points to the Ninth Tone, now generally known as the *Tonus peregrinus*, and sung to the Psalm, *In exitu Israel*, as the Tune sung by our Lord, and His Apostles, to the Hymn which immediately followed the Institution of the Last Supper, and preceded the departure of our Saviour to the Garden of Gethsemane.

It is needless to say, that none of these traditions can be supported by direct proof. But, the arguments of Mersenne, Gerbert, P. Martini, F. Kircher, P. Lambillote, and other writers who have devoted their attention to the elucidation of the subject, are too strong to be lightly ignored, and far more reasonable than the idea, entertained by some learned modern Musicians, that the transmission of ancient Melodies was rendered impossible by the rude system of Semiography adopted by S. Gregory and his contemporaries.

END OF THE FIRST BOOK.

BOOK THE SECOND.

MUSIC IN THE MIDDLE AGES.

CHAPTER III.

THE CONDITION OF MUSIC IN THE EARLY MIDDLE AGES. NOTATION. DISCANT. THE INVENTION OF THE TIME-TABLE.

We have seen the closing years of the 4th century illustrated by the labours of S. Ambrose, and those of the 6th, by the still greater work accomplished by S. Gregory. Midway between these two critical periods—i.e. about the year 500—the progress of Art was fatally retarded by a circumstance which ought to have tended very greatly to its advancement—the compilation of a work on the subject by Boëtius. Of Music itself, the great Statesman knew absolutely nothing. He simply treated it as a branch of Arithmetic. For the materials of his treatise he was indebted entirely to the Greek authors whose names have already been mentioned; but, as might naturally have been expected, he misunderstood their meaning, continually, even to the extent of mistaking the lower sounds of the scale for the upper ones. The unfortunate neglect of the Greek

language which prevailed so generally during the greater part of the Middle Ages prevented students who were really seeking after the truth from correcting his errors by reference to original authorities. Hence, his work, *De Institutione Musica*, was blindly received, century after century, as a text-book, the contents of which every candidate for Academic Honours in Music was expected to know by heart, long after their practical worthlessness had been conclusively demonstrated.

No serious attempt to introduce a more rational system seems to have been made until the latter half of the 9th century, when Hucbaldus, a Monk of S. Amand sur l'Elnon, in Flanders, proposed a new division of the Tetrachords, made a rude attempt at the arrangement of Vocal Music in Parts, and invented a system of Notation more explicit, in its details, than any that had been previously attempted.

Long before the birth of Hucbaldus, the method of Notation adopted by S. Gregory had given place to a system of Semiography, or Sign-writing, which indicated the places in which a given Melody was to rise, or fall, by means of figures, called Neumæ, placed above the words to which the Tune was sung. Unfortunately, no attempt was made to show how far the Melody was to ascend, or descend; consequently, the Neumæ were of very little use to singers who had not previously learned it by ear.

The following example of this rudimentary form of Notation is from a MS. formerly in the possession of P. Martini.

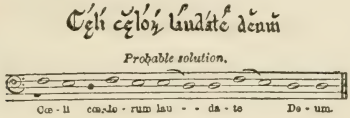


Fig. 5.

Hucbald's plan was much clearer than this. He wrote the words of his Hymns and Antiphons in the spaces enclosed between a series of horizontal lines, arranged like those of a modern Stave. At the beginning of each space, he placed a sign, accompanied either by the letter T, or S, (for *Tonus* or *Semitonium*), to indicate whether the voice was to proceed by a Tone, or a Semitone; and, by this means, he was able to express each Interval of the Melody with perfect exactitude.

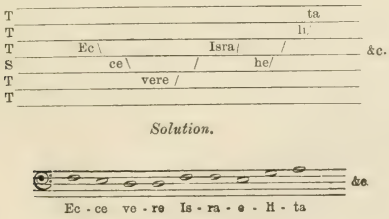


Fig. 6.

Hucbaldus showed, that, by increasing the number

of lines, this system could be applied to a Scale of any extent, and even used for two, three, or four voices, singing at the same time: but, notwithstanding its numerous advantages, the method seems never to have been used, after the death of its inventor, whose rude attempts at Part-writing were not, however, destined to be so soon forgotten.

From a very early period, it had been the custom to accompany the penultimate note of a Plain-Chaunt melody with a Minor Third; after the manner still innocently practised by amateurs, when they 'put in a second,' by ear.

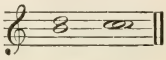


Fig. 7.

To the Minor Third were speedily added the Octave, the Fifth, and the Fourth. A Plain Chaunt Melody, accompanied by these intervals, was called *Diaphonia*, or *Discant*—in French, *Déchant*—because it was sung by two voices. The facility with which it could be played upon the organ also procured for it the name of *Organum;* though, as a matter of fact, it was always sung extempore, without any form of accompaniment. The Clerks who sang it were called Organisers, and received high pay for their services. Ducange quotes a Necrologium of the 13th century,—in which it is decreed that the four Organisers of the Alleluia shall receive two pence each.

Hucbald is the earliest writer who gives us any

intelligible rules for the construction of a continuous *Organum*. It must be admitted that his rules are framed in direct opposition to those now in force; and, that strict obedience to them would produce results absolutely intolerable to the modern ear. But this is partly accounted for by the fact that he still adhered to the Pythagorean Section of the Canon, which made the most harmonious of all intervals—Thirds, and Sixths—so hideously out of tune, that all possible pains was taken to avoid them.

Hucbald died, at an advanced age, in the year 930. His most talented contemporaries were, Notkerus, Abbot of S. Gall, S. Odo, of Cluny, and S. Remi, of Auxerre. The greatest of his immediate successors was, unquestionably, Guido d'Arezzo; a Benedictine Monk, of Pomposa, whose writings throw an important light upon the condition of Music, during the later decads of the 10th century, and the earlier half of the 11th. It was once the custom to attribute to Guido every important discovery, the exact date of which was unknown, or even doubtful. To him we were said to have been indebted for the invention of Counterpoint, Solmisation, the Stave, the Hexachords, the Harmonic (or Guidonian) Hand, the Monochord, and even the Clavier. Some modern critics, rushing to the opposite extreme, deny that he invented anything at all. The truth lies, probably, between the two opinions.

We know that he invented Solmisation—the application of certain syllables to the Degrees of the Scale, in such a manner as to relieve the learner from any serious difficulties. In a letter, written to his friend, Brother Michæl, about the year 1025, he calls attention to the fact, that the first six sections of the Hymn, *Ut queant laxis*, (sung on the Festival of S. John the Baptist), begin with six different notes of the Scale, taken in regular ascending order. The syllables sung to these notes are the well known Ut, Re, Mi, Fa, Sol, La, which have been in use from the 11th century to the present day; and we certainly owe the idea of employing them as a convenient form of *memoria technica*, to Guido. In exemplification of his scheme, we give the first verse of the Hymn entire, in modern Notation.

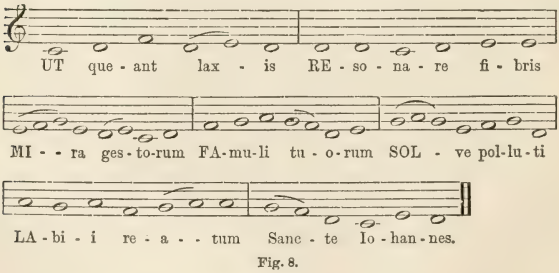


Fig. 8.

In Italy, the syllable, Do, is now substituted for Ut; and, after the completion of the modern Scale, the syllable, SI, was adapted to the Seventh Degree:

but, in all other respects, we use the syllables, now, exactly as they were used 800 years ago.

Tradition says, that, in order to remove the inconvenience connected with the Greek Tetrachords, Guido divided the Scale into groups of six sounds, called Hexachords, adapting his syllables to them, by means of certain changes, called Mutations, and thus providing a fixed nomenclature for the entire system, which he exemplified on the finger-joints of the Harmonic Hand.[1] He does not tell us this, in any work now extant; but he does say, in his letter to Brother Michæl, 'These things, though difficult to write about, are very easily explained by word of mouth,' and this remark certainly does not tend to weaken the force of the unvarying and immemorial tradition.

Tradition also assures us that Guido invented the Stave; but here, again, though there is strong

[1] The Hexachords were of three kinds; (1), the Natural Hexachord—*Hexachordon naturale*—representing the first six sounds of the Scale of C; (2), the Hard Hexachord—*Hexachordon durum*—formed by the first six sounds of the Scale of G; and (3), the Soft Hexachord—*Hexachordon molle*—or first six sounds of the Scale of F, including a B♭. The first note of each Hexachord was sung to the syllable, Ut; and as, in the collective scheme, the Hexachords overlapped, this fact gave rise to a little complication in the system of nomenclature, which, however, is rendered sufficiently clear by the subjoined diagram, the last column of which—headed 'The Gamut'—gives the full name of every note in the series. These names were in common use, in England, in the 18th century;

reason for believing that he contributed towards its invention, it is certain that he did not bring it to perfection.

The system of Hucbald died, as we have said, with its originator. Musicians seem to have instinctively felt that the older system of Neumæ, which it was intended to supplant, promised still greater advantages than the newer one. And it did. The first improvement upon the primitive form shown

and, as late as 1740, were taught to Dr. Burney—then fourteen years old—by the Organist of Chester Cathedral.

I. Hex. Dur.	II. Hex. Nat.	III. Hex. Moll.	IV. Hex. Dur.	V. Hex. Nat.	VI. Hex. Moll.	VII. Hex. Dur.	The Gamut.
						E La	E la.
					D La	D Sol	D la sol.
					C Sol	C Fa	C sol fa.
					B♭ Fa	B♮ Mi	B fa (*acut.*) B mi (*acut.*)
				A La	A Mi	A Re	A la mi re (*acutum*).
				G Sol	G Re	G Ut	G sol re ut (*acutum*).
				F Fa	F Ut		F fa ut (*acutum*).
			E La	E Mi			E la mi (*acutum*).
		D La	D Sol	D Re			D la sol re.
		C Sol	C Fa	C Ut			C sol fa ut.
		B♭ Fa	B♮ Mi				B fa. B mi.
	A La	A Mi	A Re				A la mi re.
	G Sol	G Re	G Ut				G sol re ut.
	F Fa	F Ut					F fa ut.
E La	E Mi						E la mi.
D Sol	D Re						D sol re.
C Fa	C Ut						C fa ut.
B Mi							B mi.
A Re							A re.
Γ Ut							Γ ut.

Fig. 9

in Fig. 5, page 25, consisted in drawing a red line horizontally across the paper, and using it as a support for the Neumæ. Simple as this expedient seems, it represents one of the most valuable contributions to musical technology that has ever been made, and contains within itself the germ of all that is most enduring, most logical, and most practically useful, in our present perfect system of Notation. The secret of its value lay in this—that every Neuma placed upon the red line was understood to represent the note F. Here, then, was the position of one note absolutely fixed. A Neuma close above the line naturally represented G, and one close below it, E. Others, placed at a greater distance above, represented A, or B; those placed farther below denoted D, or C. The following example was first brought to light by P. Martini. It demonstrates the system very clearly; but, unfortunately, its full force cannot be shown without the red colour.

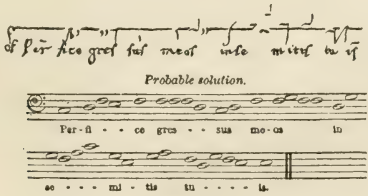


Fig. 10.

The next improvement was, the addition of a

yellow line, at a little distance above the red one. This line represented C: consequently, a note placed exactly midway between the two lines must necessarily represent A; and, in carefully-written MSS, the position of the rest was far less doubtful than before. The subjoined example was also first published by P. Martini, who possessed a magnificent collection of mediæval MSS.

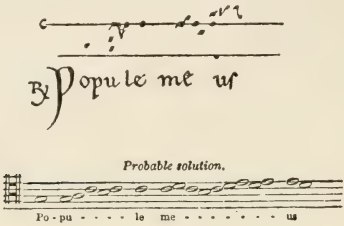


Fig. 11.

The next step was an easier one. It consisted in adding two black lines, one, half way between the red and yellow ones, and the other, at a little distance above the yellow line. This done, the Stave of four lines was complete; and so perfectly did it answer its intended purpose, that it not only remained in common use, until the invention of printing, but is even used, for Plain Chaunt, at the present day.

Guido d'Arezzo has been credited with the invention of the red, the yellow, and the two black lines; but it is almost certain that the two first

were in use, before his time, and no example of the last has yet been satisfactorily traced back to the earlier half of the 11th century.

It will be seen, that, in Fig. 10, the letter F is prefixed to the single line—red, in the original MS; and that, in Fig. 11, the upper (yellow) line is distinguished by a Gothic c. This was often the case, when the lines were coloured; and always, in MSS written wholly in black. And thus arose the characters called Clefs, (*Claves*), which, originating in the letters F, C, and G, passed through an infinity of changes, before they reached the forms now in common use.

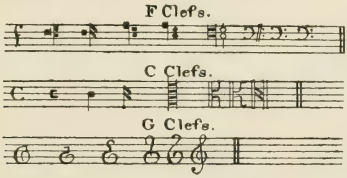


Fig. 12.

The four-lined Stave, and the Clefs, made all needful provisions for distinguishing the pitch of written points with perfect exactitude; but none for regulating their proportionate duration. The notes of Plain Chaunt were all of equal length, except where the singers dwelt upon them, for the sake of emphasising the sense of the verbal text. But, as *Discant* and *Organum* advanced towards

perfection, it became necessary to regulate the length of the notes employed; and thus arose a new form of Music, called Measured Chaunt—*Cantus mensurabilis.* The earliest known writer on this subject was Franco of Cologne, who is believed to have flourished during the first half of the 12th century.[2] Franco mentions only four kinds of notes; the Double Long, or Large, (*Duplex longa, vel Maxima,*); the Long, (*Longa,*); the Breve, (*Brevis,*); and the Semibreve, (*Semibrevis,* ◆, or ◢.). To these, later writers added the Minim (*Minima*); the Greater Semi-Minim, now known as the Crotchet, (*Semiminima*); the Lesser Semi-Minim, now called the Quaver, (*Croma*); and the Semi-Croma, or Semiquaver, (*Semicroma, Biscroma.*) After the invention of printing, the black forms of these notes gave place to white ones; black notes being thenceforward called 'full,' and white ones, 'void.' The forms given, with their corresponding rests, in the *Practica Musicæ* of Franchinus Gafurius, printed, at Milan, in 1496—one of the earliest treatises on Music ever issued from the press—remained in common use, until they were replaced by our present round-headed notes, in the 17th century.

[2] Not to be confounded—as Kiesewetter has clearly shown—with Franco of Liége, who flourished about the year 1060. The identity of these two learned writers has been hotly disputed.

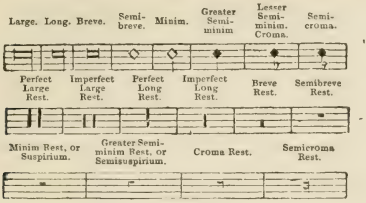


Fig. 13

Of the Large, Long, Breve, and Semibreve, there were two kinds; the Perfect—so named, by Franco, in honour of the Ever Blessed Trinity—and the Imperfect. Every Perfect Note was equal to three notes of the next lesser denomination: every Imperfect Note, to two, only. From this arrangement sprang the rhythmic forms called Perfect and Imperfect Time; the former being the natural homologue of our modern Triple Time, while the latter answers to the Common—*i. e.* Duple, or Quadruple—Time of modern Music. Perfect Time was denoted by a circle—○, or ⌖—the most perfect of figures—a sign which has not been in use since the beginning of the 17th century. Imperfect Time was denoted by a semicircle—C, or ₵—which sign still remains in general use, and bearing always the same signification. These broad principles were associated with extremely complex arrangements of detail, which, under the names of Mode, and Prolation, enabled mediæval musicians to express every

kind of rhythmic proportion with as much certainty as we are able to express it now, though the machinery with which they worked was so cumbrous, that it cost half a life-time to master its details. The processes were difficult; but, their difficulty once surmounted, the results left nothing to be desired.[3]

And now, having traced the history of Notation, from the rude forms of Semiography practised by S. Gregory, to a system so perfect, that when, in later times, a new need arose, all that was necessary for its expression was, the addition of a new sign to those already in use; having reached a point at which no bar prevented farther progress; it is time that we should consider the kind of Music for the expression of which the new system of Notation was invented.

[3] Those who wish to pursue the subject farther are referred to the author's article, NOTATION, in Sir George Grove's 'Dictionary of Music and Musicians.'

CHAPTER IV.

CONCERNING THE TROUBADOURS, THE MINSTRELS, AND THE MINNESINGERS.

From the earliest period of which we possess any authentic record, two styles of Music—the Ecclesiastical, and the Secular—have been practised, side by side, in every country in Christendom.

Ecclesiastical Music, cultivated almost exclusively by the Clergy, attained its first definite expression in Plain Chaunt. The Psalm-Tones, Antiphons, and Hymns, collected by S. Ambrose and S. Gregory, were speedily supplemented by farther collections of Introits, Graduals, Offertoria, and other portions of the Mass, and the Daily Office, in sufficient numbers to supply all the needs of a gorgeous festal Ritual.

Secular Music, on the other hand, was cultivated almost entirely by the laity. The Art of Minstrelsy is generally believed to have originated in Toulouse, where from the 11th century downwards, the Troubadours were treated with peculiar honour. From

the South of France, and the Spanish border, it spread to central France, to Normandy, across the Channel to England, and, in a north-easterly direction, to Flanders. From Italy, where it found a home in very early times, it soon penetrated to Germany; and, in process of time, it exercised a humanising influence over the whole of Christendom. The Troubadours and Minstrels were generally of noble, and sometimes even of Royal birth. One of the earliest names recorded is that of Guilleaum de Poictiers, who flourished between the years 1087 and 1127. His most noted successors were, Pier and Delfin d'Auvergne, Henri de Bourgogne, Jean de Brienne, Adam de la Hale, Guicelm Faidit, Guirault de Cabreira, Raoul, Chatelain de Coucy, Guilleaume Machaud, and Guiraut de Calanson. In England, special mention is made of Maklebit of Winchester, Blakesmit, Master John—surnamed Filius Dei, and one never to be forgotten, Blondel, the faithful page of King Richard Cœur de Lion. Of reigning Sovereigns, the most celebrated were, King Richard himself, Thibaut, King of Navarre, Alfonso IV., King of Castile and Arragon, Alfonso X., Pedro III., and Pedro IV., and, in Italy, Azzo d'Este— husband of the ill-fated Parisina.

It will be readily understood, that Troubadours of this exalted rank rarely found an opportunity of singing their own compositions, As a general rule

they committed this duty to certain men of inferior grade, called, in France, Jongleurs, in England, Gleemen ; accomplished singers, and players on various instruments, but, neither poets, nor composers. In Germany, however, this practice met with little favour. The Minnesinger—as he was there called—sang his own Romances, however high might be his social rank. The most celebrated German Minnesingers were Friedrich I., and II., von Hohenstaufen, the murdered Conradin—beheaded, at Naples, in 1267, by order of Charles d'Anjou, at the age of fifteen—the Emperor, Heinrich VI., Heinrich von Breslau, the Landgraf, Hermann von Thüringen, Wolfram von Eschenbach, Walther von der Vogelweide, the joyous Frauenlob, whose tomb, filled, on the day of his funeral, with wine, may still be seen, in perfect preservation, at Mainz, Heinrich von Zwetschin, Heinrich Schreiber, Bitterrolff, and the worthy burger of Eisenach, Heinrich von Ofterdingen.

These worthies flourished during the period known to historians as the epoch of the *Ritter Poesie*—the Knightly Poetry, which ennobled every theme it treated, and elevated the love of Woman to the

[1] It is sad to be obliged to supplement the names of these noble Minstrels by that of Charles d'Anjou, King of Sicily—the assassin of the young Emperor, Conradin. In this case, the practice of the gentle Art did *not* tend to humanize the student.

dignity of a pure and holy religion. This was destined to give place, during the later Middle Ages, to the *Bürger Poesie*—a less chivalric form of Art, cultivated by the Meistersinger, or Master-Singers, whose various Guilds were crowded with recruits supplied by the burgesses and craftsmen of the larger German towns. The most important centres of the Meistersingers' Art were, Mainz, Nuremberg, Augsburg, Ulm, Strassburg, Regensburg, Munich, and Prague; and its brightest ornament was the famous Hans Sachs, the shoemaker of Nuremberg. Similar Guilds existed in England—notably, at Beverley, and Tutbury. We hear of the presence of a multitude of Minstrels at the Court of King Edward I., when the young Prince Edward was knighted; and, at Tutbury Castle, John of Gaunt issued, in 1381, an edict, authorizing the election of a 'King of the Minstrels,' every year, on the Feast of the Assumption. In France, also, the Minstrels claimed the right of electing a *Roy des menestriers*, who enjoyed important privileges, and whose title was changed, in more recent times, to that of *Roi des Violons*. The first *Roy des menestriers* of whom certain mention is made was Jean Charmillon, whose election was confirmed, by Philip le Bel, in 1295.

But, the power of Song extended its sway much farther than this. Having passed from the Knight

to the burgess, from the noble Troubadour, to the well-to-do Meistersinger, it was impossible that it should pause until it had brought its beneficent influence to bear upon the great mass of the people. And, among the people, arose, in England, the National Song; in France, the *Chanson populaire;* in Germany, the *Volkslied.* Each country has its own style of National Music; and, in every country, that style serves as a reflex of the manners of the people, and their mode of thought. The Folk-Songs of Scotland, or Ireland, are recognisable by everyone; and a practised ear can distinguish those of any other country with equal facility. In the time of the Crusades, the Troubadours and Minstrels of all countries were brought into constant and familiar intercourse; and, as all Minstrels of gentle birth based their Romances upon the laws of Chivalry, which, to them, represented all that was good, and noble, and beautiful, in life, a certain general similarity of tone—if not of local colouring—found its way into all their productions. But, with the Folk-Song, properly so-called, this form of amalgamation never prevailed. Except in the case of conquered countries, nationalities did not mix, in the Middle Ages; consequently, the style of a people's Melodies remained—and still remains—as distinctly marked as its manners, or the fashion of its dress.

These remarks, however, apply to the Melodies only. We have yet to follow out the process by means of which these Melodies—whether Ecclesiastical, or Secular—were clothed in appropriate and beautiful Harmony.

CHAPTER V.

THE INVENTION OF COUNTERPOINT.

It was not to be expected that Musicians, who had once heard any kind of Harmony, would be content to leave the *Organum*, *Diaphonia*, or *Discant*, of the 11th century, in the condition in which it was bequeathed to them by Hucbald, or Guido. True, the examples left by these pioneers of Art were not very pleasant to listen to; as the following Antiphon, by Hucbald, will sufficiently demonstrate.

Hucbaldus de S. Amando.

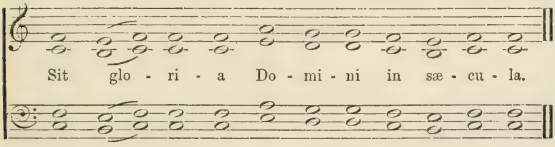


Fig. 14.

And the first attempts to improve these frightful successions of Fourths, Fifths, and Octaves, were still more intolerable. Witness the following *Litany for the Dead*, which was extremely popular, in the Middle Ages.

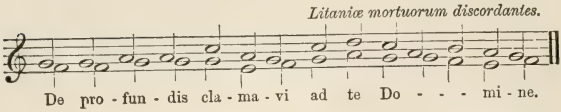


Fig. 15.

An attempt was made, some years since, by Dr. O. Paul, to defend the taste of Hucbald, and his contemporaries, by suggesting that the four vocal parts shown in Ex. 14, and other similar passages, were intended to be sung singly, one after the other, and not in the form of a quadruple Harmony. The suggestion, though directly opposed to facts which cannot be disputed, has not been without supporters; yet it is difficult to believe that its originator can really have read the venerable treatises in which the whole process of constructing such a quadruple Harmony is laid down in terms which can admit of no possible misunderstanding. Moreover, the *Litany for the Dead*, though infinitely more discordant than anything that Hucbald ever wrote, was sung, and admired, even in the time of Franchinus Gafurius, as he himself tells us. Still, there have been refined ears, in all ages; and musicians, possessing such ears, did actually succeed in working out for themselves a better state of things. Among other improvements, they adopted the custom of writing down their compositions, instead of singing them extempore; for which reason their work was called

Contrapunctus, or Counterpoint, in allusion to the practice of writing down the points, or notes, counter to, or over, or against, each other. The word is first found in the writings of Gerson, Chancellor of Notre Dame de Paris, about the year 1408; after which it was exclusively applied to written Counterpoint; that which was sung extempore being still called *Organum*, *Discantus*, or *Diaphonia*—or, if for more than two voices, *Triphonia*, or *Tetraphonia*.

The invention of Counterpoint led to extraordinary improvements, both in Ecclesiastical, and Secular Music.

It has long been supposed that the first application of Counterpoint to Plain Chaunt found its expression in the *Faux bourdon*—the *Falso bordone* of the Italians, and the *Fa burden* of Morley, and other English writers: and, that this made its first appearance, in the Church, during the time at which the Chair of S. Peter was transferred from Rome, to Avignon—that is to say, between the years 1305, and 1377. The *Faux bourdon* is, undoubtedly, one of the very earliest of contrapuntal forms; and it was undoubtedly sung, in the Papal Choir, at Avignon. But, a beautifully-written MS., once the property of the great Benedictine Abbey at Reading, and now preserved in the British Museum, contains four Latin Motets, for three and four voices, in highly-developed vocal Harmony, which were most

probably composed before the year 1226, and quite certainly transcribed, by one of the Monks of Reading, known as John of Fornsete, not more than ten years after that date. In some cases, the additional parts are written in a somewhat later, though still very early hand, of the 13th century; but, one of the Motets—*Ave gloriosa Mater*—was written, in the first instance, in complete score, for three voices, and a fourth part, called *Quadruplum*, added to it, afterwards, by a later transcriber. The Reading MS. proves, then, beyond all doubt, that highly-developed Motets were sung, in England, nearly a century before the removal of the Papal See to Avignon, and a full century and a half before the date usually assigned to the introduction of the *Faux bourdon* by Flemish Singers attached to the Papal Choir.

The *Faux bourdon* was accompanied entirely by Thirds, and Sixths, except in its first and last notes; and therefore made very pleasant Harmony, compared with the earlier forms, as may be seen in the following examples.

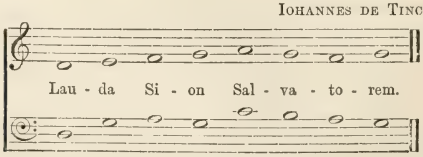


Fig. 16.

FRANCHINUS GAFURIUS.

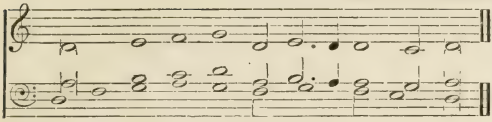


Fig. 17.

From these humble beginnings, arose, by slow degrees, a style of Ecclesiastical Music so inexpressibly beautiful, that, since it was brought to perfection by Palestrina—of whose life, and works, we shall speak, in a later chapter—no form of composition has equalled it, either in its devotional effect, or its fitness for the services of the Church.

No less remarkable was the influence exercised by Counterpoint upon Secular Music. And it is quite certain that the earliest known example of this kind of Music, also, was composed in England. Besides the Motets to which allusion has already been made, the Reading MS. contains a *Rota*, or Round, written in the form of a Canon, for six voices, wonderfully free from harmonic defects, considering the early date at which it was produced, and as melodious as an Italian *Villanella* of the best period—a veritable Spring-Song, sparkling, and graceful, as if it had been written but yesterday, and breathing, in every bar, the poetry of a bright May-morning, with its fragrant blossoms, and joyous carols, dominated, throughout, by the welcome voice of the Cuckoo,

proclaiming that 'the winter is past, the rain is over and gone, the flowers appear on the earth; and the time of the singing of birds is come.' And this, written, as nearly as can be ascertained, in the year 1226—a hundred and fifty years, at least, before Guilielmus Dufay founded the First Flemish School, and first openly taught the principle of regular Composition.[1]

The words of the *Rota* are charmingly quaint. The first verse runs thus—

Sumer is icumen in,
  Lhude sing cuccu.
Groweth sed, and bloweth med,
  And springth the wde nu. *etc.*

In modern English—

Summer is a coming in,
  Loud sing cuckoo.
Groweth seed, and bloweth mead,
  And springeth the wood anew. *etc.*

In addition to these words, the mediæval transcriber has inserted, in red letters, the text of a Latin Hymn, of which the first verse stands thus—

[1] The *Rota* is too long for quotation, as an example. The complete Score will be found in Vol. II. of Dr. Burney's History, and also in that of Sir John Hawkins. A *fac-simile* of the MS. is given in Vol. I. of Mr. W. Chappell's 'Music of the Olden Time,' and in Vol. III. of Sir George Grove's 'Dictionary of Music and Musicians.' The original MS., in the British Museum, is labelled, *Harl. MSS., No.* 978.

Perspice Christicola,
Quæ dignacio,
Cœlicus agricola,
Pro vitis vicio, *etc.*

The style of the Melody is, however, too light and trifling, for a Hymn to the Infant Saviour; and the Latin words, written, in red, beneath the English verses, are evidently an after-thought, though transcribed by the same hand.

How far this splendid beginning was followed up, in England, it is impossible to say; for, unhappily, we possess no other MSS. of equal, or nearly equal antiquity, and therefore it is, that, to this day, Flanders is regarded as the true birthplace of musical Composition, while England—very unjustly, as we shall hereafter see—is supposed to have been indebted to her for all she afterwards learned.

CHAPTER VI.

CONCERNING THE POLYPHONIC SCHOOLS.

Musical critics divide the various Schools of Composition into four distinct classes: the Polyphonic, the Monodic, (or Homophonic), the Polyodic, and the Modern.

In the Polyphonic Schools, confined exclusively to unaccompanied Vocal Music, the parts, whatever their number, were all of equal importance, each taking up the Subject, in its turn, and all working together, for the general effect.

In the Monodic Schools, the interest was confined to one single part—the Melody—which was supported by the simplest possible instrumental accompaniment.

In the Polyodic Schools, the importance of each vocal part was again recognized, though not to the extent practised by the Polyphonists; and the general harmony was supported by instrumental accompaniments, sometimes of a highly elaborate character.

In the Modern Schools, all expedients which conduce to a good general effect are held to be not only permissible, but desirable, in the highest degree: and composers of the 19th century frequently supplement the rich resources of modern Art, by those of the Polyphonia, the Monodia, or the Polyodia, of earlier epochs.

The Polyphonic Schools were the earliest in which any regularly-developed form was clearly recognised. The probable time, and place of their origin will be discussed in a future chapter. For the present, passing over—though never forgetting—the evidence afforded by the Reading MS., we shall find it convenient to adopt the generally-adopted classification, and to describe, in the first place, the characteristics of the early Flemish Schools.

The most important element in these, as in all other Schools of Composition, is Form. Flemish composers were not satisfied with the simple sounds of *Organum*, *Discant*, or even the *Faux-bourdon*, written, note for note, against a given Plain-Chaunt Melody. They did, indeed, choose such a Melody as the basis of their operations; but their method of treating it was very far from a simple one. Assigning it, under the name of *Cantus firmus*, *Canto fermo*, or 'Fixed Tune' to one single voice—nearly always the Tenor—they caused the other voices to sing with it, in complicated passages,

written in all the five Orders of Counterpoint.[1] Sometimes, the other voices imitated the notes of the *Canto fermo*, in shorter ones. Sometimes, one of the added parts started a new Subject, quite unlike that of the *Canto fermo*, though moving in agreeable Harmony with it—in which case, the subsidiary voices only imitated each other, leaving the *Canto fermo* to itself. But, every voice imitated something; and so the composition grew to be a symmetrical one, working out a pre-conceived idea, and discussing a chosen theme, just as a chosen theme is discussed in a well-arranged discourse. A regular composition can no more exist, without a Subject, than an intelligible oration can be delivered without a theme. The Netherlanders were the first to discover this—after the composers of the *Rota :* and, so true was the principle they enunciated, that it has formed the groundwork of every School of Composition, from their day to our own.

[1] The arrangement of the various forms of Counterpoint in five distinct Orders is said to have been invented, for the convenience of his pupils, by Fux, whose *Gradus ad Parnassum* was first printed in 1725. The Orders are—I. Plain Counterpoint. Note against Note. II. Two Notes against one. III. Four Notes against one. IV. Counterpoint in Syncopated notes. V. Florid Counterpoint; a mixture of the four first Orders. Counterpoint in all these Orders was used in composition of remotest antiquity, though no attempt was made to classify them. For an explanation of the laws by which each Order is governed, see '*The Rules of Counterpoint.*' (Cocks and Co., 6, New Burlington Street.)

The founder of THE FIRST FLEMISH SCHOOL was Guilielmus Dufay, a native of Chimay, in Hennegau, who is believed to have sung in the Pontifical Choir, at Avignon, and to have migrated thence to Rome, in 1377, in the train of Pope Gregory XI. At any rate, it is certain that he was a member of the Choir as early as 1380, and remained in Rome, from that time, until his death, at a very advanced age, in 1432. Many of his works are preserved among the Archives of the Sistine Chapel, and a few fragments have been printed. Their style, like that of his disciples, Egydius Bianchoys, Vincenz Faugues, Egyd Flanel (called L'Enfant), Jean Redois, Jean de Curte (called L'Ami), and other contemporary writers, is dry, but exceedingly learned and ingenious.

THE SECOND FLEMISH SCHOOL was founded by Joannes Okenheim (or, Ockeghem), also a native of Hennegau, and a disciple of Egydius Bianchoys. His style was more elaborate, by far, than that of Dufay, and characterised by marvellous feats of ingenuity, which were imitated, with great success, by his disciples, and contemporaries, Antoine Busnoys Jakob Hobrecht, Firmin Caron, Joannes Regis, and other talented composers, whose highest ambition was, to rival the dexterity of their leader. We first hear of Okenheim, as a member of the Choir, at Antwerp Cathedral, in 1443. He afterwards entered the service of King Charles VII. of France; and

died, at Tours, in 1512. Many of his works were printed, early in the 16th century, by Ottaviano dei Petrucci, and Glareanus; and several have lately reappeared in the Appendix to Ambros's *Geschichte der Musik.*

Among the disciples of Okenheim was one whose brilliant genius raised Flemish Art to a level above which it was never afterwards destined to rise. Josquin des Prés,[2] the founder of THE THIRD FLEMISH SCHOOL, was born, about the middle of the 15th century, at S. Quentin; and began his Art-life as a Chorister, in the Cathedral of that town. Okenheim taught him all that it was possible to teach a more talented musician than himself; but, he speedily eclipsed the fame, not only of his teachers, but of all his predecessors. He was elected a member of the Papal Choir—the greatest honour that could be offered to a mediæval musician—during the Pontificate of Pope Sixtus IV., whose reign lasted from 1471 to 1484, and for whom the famous Sistine Chapel was built, by Baccio Pinelli, in 1473. After this, he accepted appointments at the Courts of Ercole di Ferrara, Lorenzo de' Medici, King Louis

[2] The Composer's real name, as recorded in his epitaph at Condé, was Josse Després—in Latin, Jodocus Pratensis; in Italian, Jusquino del Prato. The diminutive, Josquin, or, more correctly, Jossekin, by which he is always known, was probably a pet name bestowed upon him, during the time that he sang, as a Choir-Boy, in the Cathedral of S. Quentin.

XII. of France, and the Emperor Maximilian I., in whose service he died, on the 27th of August, 1521, at Condé, in the Cathedral of which town—and not, as was once supposed, in that of S. Gudule, at Brussels—his remains were deposited.

Josquin was the first composer who ever attempted to glorify learning, and ingenuity, by the power of true beauty; hence, his works are the earliest to which it is still possible to listen with pleasure. Seventeen of his Masses were printed in the now excessively rare collections of Ottaviano dei Petrucci (Fossombrone 1514—); many separate pieces will be found in the Dodecachordon of Glareanus (Venice 1529. Basle 1547); and a great number have been reprinted by Burney, Hawkins, Ambros, and other historians. His most famous disciples were, Pierre de la Rue (in Latin, Petrus Platensis), Nicolas Gombert, Antonius Brumel, Loyset Compère, and Alexander Agricola.

The founder of The Fourth Flemish School was Josquin's disciple, Nicolas Gombert; and its brightest ornaments were, Clemens non Papa, Philippus de Monte, Claude Gondimel; the great Madrigal writers, Philipp Verdelot, Giaches de Wert, Huberto Waelrant, and Jacques Archadelt; Adrian Willaert, the founder of the Venetian School; and the last great genius of the Netherlands, Roland de Lattre, (generally known by his Italian name, Orlando di

Lasso). These writers, feeling the impossibility of rivalling Josquin on his own ground, no longer attempted the invention of ingenious devices, but strove simply for the attainment of harmonious beauty; and their labours were crowned with such triumphant success, that their Masses, Motets, and, especially, their Madrigals, are among the most charming in existence. With this School, Flemish Art died out in its natural birth-place, though it flourished abundantly in the distant countries to which its inventors transplanted it.

Though the affiliation of The First Roman School to the Schools of the Netherlands cannot be supported by an authoritative register of names and dates, it is certain that it owed its most salient characteristics to the marked preference accorded to Flemish singers in the Sistine Choir. Its founder was Costanzo Festa, who obtained a place in the Choir, in 1516. His compositions, and those of his disciples, show very distinct traces of the influence of the successors of Josquin des Prés, though accompanied with sufficient individuality to prove the existence of innate genius of a very high order.

To The Second Roman School we are indebted for the grandest Ecclesiastical Music in existence; and its founder was unquestionably one of the greatest and most original geniuses the world of Art has ever produced.

Giovanni Pierluigi Sante[3]—called, from his birthplace, Palestrina—was born, if we may trust the authority of his biographer, Baini, in 1524. At an early age he was sent to Rome, where he sang in the Choir at Santa Maria Maggiore, and studied composition under Claude Gondimel.[4] After this, we hear no more of him, until 1551, when he was appointed *Maestro di Cappella* at the Vatican, with the duty of teaching the Choristers of the Cappella Giulia. Three years later, he dedicated his *First Book of Masses* to Pope Julius III.; and, about this time, he married. In 1555, he was admitted, by the Pope's express command, into the Choir of the Sistine Chapel, and necessarily resigned his office at

[3] In Latin, Ioannes Petraloysius Prænestinus. For the discovery of the family surname, we are indebted to the researches of Signor Cicerchia, a pupil of Baini, who found, at Palestrina, documents proving that the Composer was the son of a small landed proprietor, named Sante, and that the maiden name of his mother, Maria, was Gismondi. These documents refer the birth of the composer to the year 1514. If this date be correct, we must understand the words of his son, Igino, '*Pater meus septuaginta fere vitæ suæ annos Dei laudibus componendi consumens*,' to intimate that he began to compose, in earnest, at the age of ten years—i.e. in 1524; the date usually given as that of his birth. But, though Signor Cicerchia's discovery was made some twenty-five years ago, he has never thought it worth while to confirm it by the publication of the documents.

[4] A talented composer of the Fourth Flemish School, who afterwards settled in Lyons, and was there assassinated, apparently by mistake, during the massacre of the Huguenots, in 1572.

the Vatican. But Pope Julius died almost immediately after making the appointment. His successor, Marcellus II., died, in his turn, after a Pontificate of twenty-three days' duration. And the next Pope, Paul IV., cancelled the appointment; on the ground that, by the constitution of the 'College of Pontifical Singers,' Palestrina, being both a layman, and a married man, was doubly disqualified from holding it. This was a severe blow to the young composer; but, before the close of the year, he was elected *Maestro di Cappella* at the Lateran Basilica, where he remained until 1561, when he was appointed *Maestro di Cappella* at Santa Maria Maggiore, the Church in which he had formerly sung as a Choir-Boy. This office he retained until, in 1571, the death of Animuccia, his successor at the Vatican, enabled him to resume the appointment he had so unfortunately resigned.

The most important event in the life of Palestrina took place during the time that he remained in office at Santa Maria Maggiore. The style of Music most diligently cultivated at that period, was open to so many objections, that the Council of Trent formally interdicted its continuance. In 1564, Pope Pius IV.—the successor of Paul—referred the matter to a Commission of eight Cardinals, who had almost decided upon recommending the disuse of all Church Music whatever, except unisonous and unaccom-

panied Plain Chaunt, when, at the instance of S. Carlo Borromeo, and Cardinal Vitellozzo Vitellozzi, it was determined that Palestrina should compose a Mass, with the intention of proving whether, or not, it was possible to reform the then prevailing style of composition, in such wise as to render it really worthy of its high purpose. The success of the experiment exceeded the brightest hopes of those who had proposed it; and Palestrina's *Missa Papæ Marcelli*, first sung in the Sistine Chapel on the 19th of June, 1565, was formally accepted as an embodiment of the style in which all future Church Music should be composed. The results of the trial, and the characteristics of the Music it produced, were so important, that we have thought it well to devote a separate chapter to their consideration, rather than to interrupt our rapid sketch of the progress of Polyphonic Schools, by the insertion of lengthy critical remarks. Suffice it, then, for the present, to say, that Palestrina's devotion was rewarded by the post of Composer to the Sistine Chapel, created expressly for him; and that he retained this appointment, together with his office at the Vatican, until, on the 2nd of February, 1594, he expired, in the arms of his friend, S. Philip Neri, who loved him like a brother, and not without good cause, for the composer's own private life was little less holy than that of a Saint.

The greatest of Palestrina's contemporaries were Vittoria, Giovanni Maria and Bernadino Nanini, Felice and Franceso Anerio, and the famous Madrigal-writer, Luca Marenzio.

Contemporary with the Schools we have described was THE VENETIAN SCHOOL, founded by Adrian Willaert, a Netherlander of high reputation, who, in 1527, was appointed *Maestro di Cappella* at the Cathedral of S. Mark. Under the guidance of this talented leader, the great Venetian Masters invested the full harmonies of the Fourth Flemish School with a southern richness which rendered them doubly beautiful. Greatest among these were, Cipriano di Rore, Zarlino, Andrea and Giovanni Gabrieli, and Giovanni della Croce, the last representative of the School, which died, with him, in 1609.

Distinct Polyphonic Schools were also formed in FLORENCE, BOLOGNA, LOMBARDY, and NAPLES. The Venetian School exercised a remarkable influence upon those of NUREMBERG and MUNICH—the former, founded by Hans Leo Hasler, a German; and the latter, by the famous Netherlander, Orlando di Lasso. The connection of the FRENCH SCHOOL with its contemporaries in the Netherlands was so intimate, that it was not always easy to separate the history of the two, though a few French composers certainly succeeded in striking out a new line for themselves. The SPANISH SCHOOL learned the Art of Composition

from Rome, in return for the beautifully-trained voices with which, for many years, it furnished the Sistine Chapel. Its brightest ornament was Vittoria; who, after a successful career in Rome, entered upon a still brighter one in his own country, where he is known to have been still living in 1605.

To the history and characteristics of the English Polyphonic Schools, we propose to devote a separate chapter.

CHAPTER VII.

CONCERNING THE PRODUCTIONS OF THE POLYPHONIC SCHOOLS; THEIR DISTINGUISHING CHARACTERISTICS; THEIR PROGRESS; AND THE REFORM EFFECTED BY PALESTRINA.

THE development of the Polyphonic Schools, like that of the unisonous systems by which they were preceded, manifested itself in two opposite directions—the Ecclesiastical, and the Secular: the former being chiefly represented by the Mass, and its natural concomitant, the Motet; the latter, by the Madrigal.

When the simple harmonies of the *Faux-bourdon* were abandoned, in favour of more complicated forms of composition, the founders of the Flemish Schools did not at once invent new subjects for their Masses, but based them upon short fragments of Plain Chaunt, such as the first line of a well-known Hymn, or the opening phrase of an Antiphon, or even the sounds of the Hexachord. From the chosen Hymn, or Antiphon, the Mass derived its name: thus, we

constantly meet with examples of the *Missa 'Iste Confessor,'* the *Missa 'Æterna Christi munera,'* the *Missa 'Alma Redemptoris,'* and others of like character. A Mass founded on the sounds of the Hexachord was called, *Missa super voces musicales*, or, *Missa Ut, Re, Mi, Fa, Sol, La.* In the rare cases in which an original theme was invented, the work was called *Missa sine nomine;* or, if it happened to be a very short one, *Missa brevis.* In the earlier Schools, we also meet with innumerable examples of Masses, based upon secular themes, such as the first line of a popular Romance. Hence, it is not at all uncommon to meet with Masses, entitled, *Missa 'Se la face ay pale,' Missa 'Tant je me deduis,'* or, more frequently still, *Missa 'L'homme armé'*—the last-named theme being one upon which scarcely any mediæval composer of any reputation neglected to exercise his ingenuity.

It must not, however, be supposed that the selection of these secular themes implied any thought of irreverence, on the part of those who used them. The old Flemish painters, when they depicted the Nativity, or the Marriage at Cana, surrounded Our Lady with all the familiar appliances of the hostelries they themselves were accustomed to visit, in every village in the Netherlands; and no one suspects them of having done so from motives of deliberate profanity. They simply painted what they saw,

every day of their lives. And, in like manner, the composers treated, with their most elaborate contrapuntal devices, the Melodies they most frequently heard. But, in process of time, the practice led to very disgraceful abuses.

Again, they contracted the habit of intermingling, with the authorised text of the Mass, passages of Scripture, and Hymns, and Antiphons, which had no positive connection with it. And here, again, the primary intention was not only innocent, but even commendable. Palestrina, for instance—a deeply religious man—once wrote a Mass, in which one voice constantly repeated the words of the Antiphon, *Ecce Sacerdos magnus*, appointed for the Festivals of certain Saints, while the others sang the authorised text: evidently with the intention of continually reminding the hearer of the object of the Festival at the celebration of which he was assisting. But this custom also led to very serious abuses.

The spirit of infatuation which led the disciples of Okenheim, and other like masters, to prefer ingenious devices to real beauty, tended to envelope the words in a network of elaborate imitations which entirely obscured their sense. Even Josquin himself was not free from this error, which many of his imitators cultivated as a virtue. The admixture of irrelevant words immeasurably increased the evil; and, in later

times, tempted really profane vocalists to sing, with wanton indecency, the actual words of the secular themes upon which certain Masses were based. It was against these abuses that the Council of Trent protested; and this was the style of Music which it most emphatically condemned.

When the Decreta of the Council were submitted to Pope Pius IV., he appointed a Commission, to consider the whole matter, including the revision of the Missal, and Breviary, into both of which mistakes had crept, through the inaccuracy of many generations of transcribers, and from other causes. Pope Pius, though an earnest reformer, was not, like his predecessor, Pope Paul IV., a violent one; and his earnestness and moderation were well shown in the choice of the eight Cardinals to whom he committed the difficult duty of preparing new editions of the great Office-books of the Church, and providing for the reverent performance of Divine Service. The Commissioners were—S. Carlo Borromeo, a Prelate equally remarkable for his unostentatious piety, and his refined and cultivated taste; Cardinal Vitellozzo Vitellozzi, a munificent patron of Art, and a highly accomplished musician; Card. Michele Ghislieri, afterwards Pope S. Pius V.; Card. Giovanni Moroni; Card. Gian Michele Saraceni; Card. Giambattista Cicala; Card. Clemente Dolera; and Card. Lodovico Simonetta: all

men well qualified for the execution of their delicate task, and everywhere respected for their learning, and impartiality. Their determination to do that which was right, with regard to the particular point now under consideration, was shown by the significant fact, that, before taking any decided step, they subjected eight members of the Pontifical Choir to a rigorous examination, and carefully recorded their opinions.[1] Notwithstanding the flagrant abuses with which so much of the Church Music then in use was proved, by the singers themselves, to have been deformed, S. Charles, believing a purer style to be not only desirable, but perfectly within the reach of possibility, opposed the suggestion that Plain Chaunt alone should be sung, in future Services; and, supported by Cardinal Vitellozzo Vitellozzi, succeeded in inducing his brother Commissioners to delay their decision, until Palestrina had been allowed to show how far Art could be made to serve as the handmaid of Religion. At his desire, Palestrina composed, not one single Mass, as has generally been said, but three Masses, each for six voices, but each in a different style, though all designed for the purpose of illustrating, instead of obscuring, the meaning of the sacred text, and all pervaded by a solemn beauty

[1] The names of the Papal Singers consulted on this occasion were, F. de'Lazisi, F. Merlo, F. Soto, F. de Torres, F. Calasanz, C. Hameyden, V. Vicomerato, and G. L. Vescovi.

till then unknown in Music—a rich harmonious charm which appealed, at once, to the inmost heart of the worshippers, and could scarcely fail to arouse devotional feelings in the soul of the coldest listener. The great Composer spared no pains to attain the desired result: but it was an anxious time, for all concerned; for, upon the approval, or rejection, of his efforts, the future existence, or summary extinction, of Ecclesiastical Music was openly declared to depend.

On Saturday, April 28, 1565, the three Masses were privately sung, by the entire body of Pontifical Singers, at the palace of Card. Vitellozzo Vitellozzi, in presence of the eight Commissioners, whose verdict upon them was unanimous. The first Mass, in Modes III. and IV.—the Phrygian, and Hypophrygian—and the second, in Mode VII.—the Mixolydian — were enthusiastically admired, as works of Art: but the third, in Mode XIV.—the Hypoionian—exceeded, in devotional expression, all that had ever been conceived possible, in the purest style of Vocal Music in existence. This wondrous inspiration, now known as the *Missa Papæ Marcelli*, was, therefore, unanimously accepted, by the Cardinals, as the prototype, upon the lines of which all future Music composed for the service of the Church should be modelled. Giovanni Parvi, copyist to the Pontifical Choir, was commanded to transcribe it

in notes of extraordinary size, and beauty.[2] And, on the 19th of June, 1565—the Tuesday preceding the Feast of Corpus Christi—it was solemnly sung, in the Sistine Chapel, in the presence of Pope Pius IV., and the Ambassadors of the Swiss Catholic Cantons, S. Charles himself acting as Celebrant of the Mass. The performance of the Music was irreproachable; and, so deeply was the Holy Father impressed by its beauty, that, on leaving the Chapel, he said, "This must surely have been the Harmony of the 'New Song' which the Apostle, S. John, heard sung in the Heavenly Jerusalem, and of which this other John has given us a foretaste, in the Jerusalem on earth.[3]

[2] This beautiful copy is still preserved among the Archives of the Sistine Chapel, where it is known as N^ro.^ 22.

[3] Of the two first Masses, one still remains in MS., and the other has never been reprinted, since the year 1595; but both will probably be included, before very long, in the complete collection of Palestrina's works now in course of publication, at Leipzig, by Messrs. Breitkopf and Härtel. The *Missa Papæ Marcelli*—so named, in honour of Pope Paul's short-lived predecessor—was published, by Palestrina himself, in his 'Second Book of Masses,' printed at Rome, in 1567, and dedicated to King Philip II. of Spain. Notwithstanding its extraordinary celebrity, it has been but very rarely heard, in England. On the 16th of February, 1882, it was performed, for the first time, in a complete form, by the Bach Choir, under the direction of Mr. Otto Goldschmidt; and, on the Feast of S. Charles, N^ov.^ 4, 1884, it was sung, at High Mass, at the Church of S. Mary of the Angels, Bayswater, under the direction of the Rev. Father Taunton. An exaggerated idea of

It is difficult to form a just idea of the beauty of this most perfect Music, without hearing it actually sung, as Palestrina himself intended it to be sung, by a tolerably numerous Choir of unaccompanied voices. The amount of learning displayed in its construction is almost incredible; yet, the effect produced upon the hearer is that of extreme simplicity. And the reason of this is obvious. Ingenuity and learning are everywhere made subservient to beauty of expression; and beauty of expression, to devotional feeling.

And herein it is, that the Music of Palestrina differs, not merely in technical construction, but, in its inmost essence, from that produced by the very greatest of his predecessors. Even Josquin himself aimed at no higher excellence than that of symmetrical form. Of expression, and feeling, properly so called, his compositions are as destitute as those of Okenheim, or Pierre de la Rue. True, each earnest labourer, from the Organiser of the 11th century, to the Composer of the earlier half of the 16th, contributed his share—not always an unimportant one—towards the advancement of the Art he

its difficulty has prevented many thoroughly competent Choirs from attempting its interpretation. It is difficult, of course, but not more so than many works of greatly inferior merit; and it is to be hoped that the effect produced on the occasions to which we have alluded will lead to its more frequent presentation, in time to come.

loved. The earlier Contrapuntists, with Dufay at their head, collected the materials with which their successors worked. They gathered together—we have already used the simile, elsewhere, but, unable to find another, equally appropriate, must risk its repetition here—they gathered together the dry bones of Counterpoint, but made no attempt to arrange them in symmetrical order. With these dry bones, Okenheim constructed a perfectly-proportioned skeleton; complete, in all its parts, and articulated with such marvellous skill, that every joint performed its appointed office in subservience to the general design. To Josquin was committed the duty of clothing this skeleton with flesh. His cunning hand shaped every graceful limb, moulding its delicate contour into curves of subtlest beauty, so harmoniously blended together that it seemed as if no human power could add to their ineffable charm. But the form was as cold, and lifeless, as that of a marble statue. It needed the Heaven-born genius of Palestrina to breathe into it the breath of life. He it was who first endowed it with a voice, capable of singing God's praises in the Sanctuary, in accents not wholly unworthy of their high intent. Thenceforward, Music was no longer to be a dead letter—an exalted branch of arithmetic—but, a living reality, an Art speaking more directly to the great heart of humanity than Sculpture, or

Painting, or even Poetry itself, its best beloved sister.

And Palestrina's influence was by no means restricted to Church Music. It made itself felt, with irresistible power, in the minutest ramifications of the secular branch of Art. At the period of which we are treating, the Madrigal occupied, in Secular Music, a position analogous to that of the Mass, and the Motet, in the Music of the Church. In very early times, it was most frequently based upon the Melody of some popular *Chanson*, or chivalrous Romance; just as the Mass was founded upon a fragment of Plain Chaunt. But, in the days of its splendour, it was almost invariably constructed upon original Subjects, treated with more or less ingenious contrivance, according to the nature of the words, and always, like the Mass, and the Motet, in one or other of the Ecclesiastical Modes.[4] This last circumstance tended to assimilate its style to that of some of the lighter forms of Sacred Music

[4] In order to ascertain the Mode in which a Mass, or Madrigal, is written, examine the last note in the Bass. This will be the Final of the Mode. Then, turn to the Tenor. Should the range of this lie between—or, nearly between—the Final, and its Octave. the Mode will be Authentic: should it lie between the Fifth above the Final, and the Fourth below it, it will be Plagal. But, should there be a B♭ at the Signature, this will show that the Mode has been transposed; and the true Final must then be sought for a Fourth below the last Bass note.

which Palestrina displaced : but he was by no means averse from this lighter style, in his secular compositions ; and his Madrigals are the most charming and graceful in existence.

So directly did the new style, which owed its existence to the genius of Palestrina, appeal to the hearts of all who heard it, that it was eagerly adopted by all the best composers of the day, not only in the Italian Schools, but, in those of England, the Netherlands, and Spain. And, so great was the success with which it was practised, that the period between the production of the *Missa Papæ Marcelli*, and the year of its author's death, [1565—1594], has been justly called 'The Golden Age of Ecclesiastical Music.' After the close of the 16th century, the rapid progress made in Instrumental Music effected a new and radical change ; and, before another fifty years had lapsed, Polyphonic Music had already become a thing of the past. Of this change we shall treat, at some length, in its proper place. For the present, it is only necessary to add, that, although the facts we have narrated can be substantiated by written evidence preserved among the Archives of the Sistine Chapel, they have been misrepresented, contradicted, and denied, over and over again. Pellegrini, probably misled by the title of the famous Mass, tells us that it was not composed by Palestrina, in the 16th century, but, by Pope S.

Marcellus I., who suffered Martyrdom, at Rome, in the year 310, while the Christians were still under bitter persecution, and compelled to worship secretly, in the Catacombs! And this absurd statement, which represents the Mass to have been written some six or seven centuries before the invention of Discant, has been gravely quoted, as truth, by many later historians. Neither Hawkins, nor Burney, enter fully into the details of the narrative: but Baini, in his invaluable *Memorie critico-istoriche* on the life and writings of Palestrina, published in 1828, gives the fullest and most trustworthy account of the circumstances that has ever been printed, with constant reference to original authorities. Baini has been hotly censured, by later critics, for special pleading, in favour of his hero. The great German historian, Ambros—whose *Geschichte der Musik* is, undoubtedly, the most valuable contribution to the history of Mediæval Art that we are fortunate enough to possess—Ambros, writing in 1878, denies, in spite of full documentary evidence to the contrary, that abuses, such as those against which the Council of Trent protested, ever had any existence at all, except in the minds of erring historians; that any reform in the then prevailing style of the Music of the Mass was needed; and, that any such reform ever took place. But, the evidence afforded by the records is indisputable. Masses, with mixed words,

exist, both in MS., and in print, in far greater number than is necessary to prove the case; and the proceedings of the Commission have reached us in a form sufficiently circumstantial to leave no doubt whatever on any point of real importance.

CHAPTER VIII.

ON THE DEVELOPMENT OF POLYPHONIC MUSIC IN ENGLAND.

The development of the Art of Composition, in our own country, can be traced back, as we have already shown, on the indisputable authority of the Reading MS., to a very remote period indeed.[1] That the First English School was in a flourishing condition, under the auspices of its reputed founder, John of Fornsete, at least as early as the year 1226 is certain. But it is impossible, either that that can have been the period of its foundation, or, that John of Fornsete can have been its true father, for, Music of so advanced a character as the Motet, *Ave gloriosa Mater*, and the Rota, *Sumer is icumen in*, can only have been the result of long practice and experience, and must necessarily have been preceded by a long series of progressive attempts, of which no trace has, as yet, been brought to light. The Motet seems

[1] *Vide* page 45.

to have attained some celebrity on the Continent, as well as in England; for a slightly different version of it was discovered, by Mons. de Coussemaker, in a very remarkable volume now known as the Montpelier MS. The differences between the two versions are not extensive; and, as the date usually assigned to the Montpelier MS. is somewhat later than that of our own, it is not unreasonable to regard this portion of it as a rather free transcript of the Reading copy. But, no early transcript of the Rota is known to be in existence; and no similar composition of equal antiquity, has ever been discovered, either in England, or on the Continent. Within the last few years, however, the indefatigable research of Mr. William Chappell has brought to light four more productions of the same early School—including a beautiful English Hymn, *Quen of euene for ye blisse* —scored for two voices; and one—*Salve virgo virginum*—for three voices; all contained in a MS. quite certainly as old as the middle of the 13th century. This venerable document—which, in allusion to a copy it contains of the *Angelus ad Virginem*, mentioned in 'Ye Millere's Tale,' we have elsewhere designated as the Chaucer MS.—was formerly in the Library of the Royal Society, but now forms part of the Arundel Collection, in the British Museum.[2] The evidence it affords is in-

[2] Arundel, MSS. N°s. 248.

valuable; for, taken in connection with the Reading MS., which alone exceeds it in interest, it establishes the antiquity of the First English School beyond all possibility of controversy. That we possess no farther records of the School, capable of chronological arrangement, is less matter for wonder than the almost miraculous preservation of these two. For, our literary and artistic relics of the Middle Ages have suffered more, from the spirit of iconoclastic devastation, than those of almost any other country. The fervid zeal which accompanied the change of Religion, and consequent suppression of the Monasteries, during the reign of King Henry VIII., led to the wanton destruction of treasures, the loss of which can never be sufficiently deplored. And as, in the days of Moses, the locusts devoured 'all the fruit of the trees which the hail had left,' so, during the course of the great Rebellion, the Roundheads made it their business to destroy the precious records which the Reformers had spared. In face of these well-known facts, most of us will find it more difficult to believe that so promising a School died prematurely out, than that its archives have perished. But, be the cause what it may, we hear no more of the Art of Composition, in England, for two full centuries after the death of its earliest known representative, the venerable John of Fornsete.

The founder of The Second English School was

John of Dunstable, a composer honourably mentioned by Frachinus Gafurius, Johannes de Tinctoris, and other early writers, some of whom have erroneously described him as the inventor of Counterpoint, while others have confounded his identity with that of S. Dunstan, though we have certain proof that he was buried, in the Church of S. Stephen Walbrook, London, in the year 1453. Two fragments only of his compositions are known to have survived the double spoliation of our English libraries; but some important works are preserved at the Vatican, and four have lately been found in a very valuable MS. volume, formerly known as the 'Piacenza Codex,' but now the property of the Liceo Filarmonico at Bologna, which also contain compositions by Johannes Bennet, Gervasius de Anglia, Zacarius Anglicanus, and Lionel Power (*Ital.* Leonel Polbero); all Masters of the same School, whose very names have been blotted out from the records of their native country.

Of The Third English School all traces have perished, with the exception of the well-ascertained fact, that its leaders, John Hamboys, Mus. Doc., Thomas Saintwix, Mus. Doc., and Henry Habengton, Mus. Bac., who all flourished nearly at the same period, were the first composers who took Academical Degrees in Music.

Robert Fayrfax, Mus. Doc., who took his Degree

in 1511, was the founder of THE FOURTH ENGLISH SCHOOL, and enriched it with works of great merit, many of which are preserved in the 'Fayrfax MS.,' belonging to the Music-School, at Oxford, which also contains compositions by Syr John Phelyppes, William of Newark, Gilbert Banester, Roland Davy, and other Masters of the period, all written in the early Flemish style, and, clearly, under the influence of Flemish models.

Very much more advanced than these are the works produced by THE FIFTH ENGLISH SCHOOL, which attained its best period during the earlier half of the 16th century, and produced innumerable works which may be fearlessly compared with the best productions of the contemporaneous Schools of Italy, and the Netherlands. Its leader was John Redford, Organist of Old S. Paul's; and among its brightest ornaments were Richard Edwardes, John Shepherde, Robert Johnson, John Taverner, George Etheridge, Robert Parsons, John Thorne, John Marbeck, Mark Smeaton—executed in 1536—Thomas Abel—who met with a similar fate, in 1540—and King Henry VIII. himself. As all these men were living, at the time of the Reformation, their works escaped the consequences of the first spoliation of the Monastic and Cathedral Libraries; but a vast number of them were certainly destroyed by the Puritans. Still, an immense collection remains to us; and

among its treasures are many masterpieces the beauty of which has never been exceeded. Such works as Redford's Anthem, *Rejoice in the Lord alway*, and Edwardes's loveliest of Madrigals, *In going to my naked bedde*, must live for ever; and the Libraries of Christchurch, and the Music-School, at Oxford, and other like collections, contain multitudes of such works, which, though they have escaped the violence of the iconoclasts, have been suffered, to this day, to remain in MS., unknown, and uncared for, by a nation which complains—with perfect truth—that its best Masters are utterly ignored by Continental critics.

The Sixth English School, contemporary with the 'Golden Age' of Roman Art, was founded by Dr. Christopher Tye, and graced by the talent of Robert Whyte, Thomas Tallis, William Byrd, Richard Farrant, John Bull, Orlando Gibbons, and the famous Madrigal-writers, Thomas Morley, John Douland, Thomas Weelks, John Wilbye, John Benet, John Ward, Michael Este, John Hilton, Thomas Forde, William Cobbold, Thomas Bateson, George Kirbye, and many more, whose works are still deservedly popular, and constantly sung, at the meetings of the Madrigal Society, and on other similar occasions. Tye's compositions are massive, and full of sober dignity. Tallis, best known by his beautiful Responses, and Litany, was one of

the most learned, as well as the most graceful composers of the age. His Motet, *Spem in alium non habui*, for forty voices, disposed in eight five-part Choirs, is a stupendous work, constructed with marvellous ingenuity and skill; and his *Cantiones Sacræ*, composed to Latin words, his Anthems, and his Hymns, are as remarkable for their beauty of expression, as for their technical perfection. William Byrd, known to most amateurs by his wonderful Canon, *Non nobis Domine*—a musical enigma, capable of six distinct solutions besides the one commonly sung—was also one of the most ingenious Contrapuntists of the age; but his compositions are less remarkable for the grace, though not for the dignity of their style, than those of his master, Tallis. Among his *Cantiones Sacræ*, printed in 1598, are two Latin Motets—*Domine, ne irascaris*, and *Civitas Sancti tui*—which, adapted to the words, *O Lord, turn Thy wrath*, and *Bow Thine Ear*, are still frequently sung in English Cathedrals. Farrant, on the contrary, cultivated the charms of expression with never-failing success; and it is deeply to be regretted that but very few of his compositions have been preserved to us. Orlando Gibbons, the last great luminary of the period, yielded to none of his predecessors, either in dignity or grace. He maintained the traditions of the 16th century intact, until his death in 1625; and has left us much of

the finest Cathedral Music, and many of the most charming Madrigals, we possess.

The cessation of amicable relations with Rome, during the reigns of Henry VIII., and Queen Elizabeth, deprived our English composers of many weighty advantages; but tended, at the same time, to encourage the formation of a distinctive style, plainly discernible, even in the works of our great Church Composers, but still more clearly so, in those of the Madrigalists, whose productions exhibit characteristics which distinguish them, with equal certainty, from those of the Flemish, the French, and the Italian Schools. Though written in the strictest Counterpoint, our best Madrigals sometimes contain progressions which would have been thought extremely hazardous, by a Roman Composer. Moreover, we were in advance of most other countries, in expedients pertaining to convenience of Notation, and other like matters. For instance, it was an English publisher who first introduced the now familiar plan of uniting two, four, or more quavers, or semi-quavers, into a single group, by blending their hooks into a continuous figure; and one of the earliest known examples of the use of a tied note in Polyphonic Music is to be found in Wilbye's Madrigal, *Sweet honey-sucking bees*, printed in 1609. And these, and other like innovations, must necessarily have been intentional.

For, though English Musicians were deprived, by the change of Religion, of all personal intercourse with those of Rome, they must have been familiar with some, at least, of the best Roman compositions; since it is well known that a wealthy merchant, named Nicolas Yonge, having procured a fine collection of foreign Madrigals, through his Italian correspondents, published them, with English words, under the title of *Musica Transalpina*, in 1588, and even supplemented the collection with a second volume, in 1597. If, therefore, our English Madrigalists wrote in a distinctive style of their own, it was not because they were wholly ignorant of what was done in Rome, and Venice, but, because they were gifted with the genius needful for the formation of a true national School.

We have dwelt, at some length, upon these details, because we cannot think it just that the very existence of our early Schools should be systematically ignored by Continental critics, in the face of merits which are undeniable, and clearly proved by the records which have been spared to us, as well as by the testimony of mediæval authors whose authority is admitted, in France, in Belgium, and in Germany, no less freely than in England.

CHAPTER IX.

MEDIÆVAL HYMNODY.

The Psalmody—properly so-called—of the Middle Ages, was founded upon a very simple principle, which, if the silence of history may be accepted, in proof of the fact, has undergone no radical change since the days of the Early Christians. From time immemorial, the Psalms have been sung to the unpretending Melodies which constituted the earliest known form of Plain Chaunt. Since the time of S. Gregory, eight of these Melodies, now known as the Gregorian Tones, or Psalm Tones—'Tones' being the old equivalent of 'Tunes'—have been in constant use; supplemented, however, by two irregular forms. The eight Tones are written in the eight first Modes;[1] each Tone being numbered after the Mode it represents. Of the supplementary forms, one, called the *Tonus Peregrinus*, is written in Mode IX.—usually transposed, in performance, to a lower pitch; while the other, known as the

[1] See page 16.

Tonus Regius, represents a somewhat abnormal form of Mode VI., whence it is sometimes called, the Sixth Tone Irregular. In the Roman Church, the *Tonus Peregrinus* is reserved, exclusively, for Psalm cxiii., *In exitu Israel.*[2] The *Tonus Regius* is sung to the Versicle, *Domine salvum fac*, which precedes the Prayer for the reigning Sovereign, at the conclusion of High Mass.

All these Tones are constructed upon the same principle; a principle which accords so perfectly with the genius of Hebrew Poetry, that it is next to impossible to doubt that their original forms were coæval with the verses to which they are sung. Every one knows that Hebrew Poetry is regulated, neither by the laws of Prosody, nor those of Rhyme; but, by a peculiar paralellism of sense. A Hebrew Verse consists of two clauses, one of which serves as the antithesis of the other, either, by enforcing its meaning, or responding to its sentiment. Thus, in the earliest example of Poetry now known to exist, (Gen. iv. 23) Lamech says—

Clause *a*. For I have slain a man, to my wounding:
Clause *b*. And a young man, to my hurt.

In like manner, David sings—

[2] In the 'Book of Common Prayer,' Psalms cxiv. and cxv. The *Tonus Peregrinus* is the Melody traditionally believed to have been sung to this Psalm, by Our Lord, and His Disciples, immediately after the institution of the Last Supper. (See page 19.)

Clause *a*. For the LORD is a great God:

Clause *b*. And a great King above all gods.

When adapted to the Gregorian Tones—or Tunes—the first few syllables of each clause are recited, in monotone, on the Dominant of the Mode[3]—thence called the Reciting-Note. The closing syllables of clause *a* are sung to a short melodious phrase, called, the Mediation; those of clause *b*, to a similar phrase, called the Ending, or Close. Several of the Tones have two, three, or more different Endings; but, the Mediation—except under certain abnormal conditions connected with the words—is unchangeable. The Intonation consists of another short melodious phrase, sung to the opening syllable of the first verse, only, before the first Reciting-Note. Each Tone, therefore, consists of five members; viz. (1) the Intonation, (2) the first Reciting-Note, (3) the Mediation, (4) the second Reciting-Note, (5) the Ending.[4] The Psalms were never sung to any other music than this, until the invention of the Anglican Single and Double Chant—avowedly constructed upon the same principles—during the reign of King Charles II.

It will, of course, be understood that we are here

[3] See the Table of Modes, page 17.

[4] In Gregorian Psalters, the numbers of the Tones are usually abbreviated thus: I. 1; IV. 2; that is, First Tone, First Ending; Fourth Tone, Second Ending; etc. etc.

speaking of pure Psalmody, properly so called. Metrical Psalmody—the reduction of the Psalms to rhymed verses—was a thing unknown, before the time of the Reformation. Metrical Hymns, however, have been sung, in the Church, from the earliest ages; and it is of these that we now propose to speak.

A Hymn, known as φῶς ἱλαρόν, still sung in the Eastern Church, and attributed to Athenagenes, is supposed to be the oldest now extant. Little inferior to this, in point of antiquity, is the 'Angelic Hymn'—*Gloria in excelsis Deo*—mentioned in the Apostolic Constitutions, and still in daily use, throughout the whole Christian world. Many well-known Hymns of the Greek Church date as far back as the 4th century. S. Ephrem of Edessa, and S. Chrysostom, added a great number to the already copious list; and S. Ambrose, whose Latin Hymns are of the highest order of merit, wrought an equally great work for the Western Church. S. Gregory the Great wrote numerous Hymns; employing more than one of the old classic forms of verse, with extraordinary effect. Still finer were the Metrical Hymns of Prudentius, and Venantius Fortunatus; and many other poets, of more or less ability, imitated, with success, the verses of these primitive Hymnologists. About the beginning of the 10th century, the laws of classical Prosody were abandoned, and

Hymns were written, for the most part, in what was then called Prose; that is to say—paradoxical as the explanation may seem—in verses containing a regular number of syllables, rhythmically arranged, and often carefully rhymed, but not dignified with the name of Poetry, because their varied metre was governed by the laws of accent, instead of quantity. A great number of Hymns, written in this barbarous though extremely beautiful form of 'Monkish Latin,' were sung under the name of Proses, or Sequences, after the Epistle and Gradual, at solemn Mass; and some few of these, including the *Stabat Mater*, *Dies iræ*, and *Veni Sancte Spiritus*—are still used for this purpose.

The Plain Chaunt Melodies proper to the early Hymns of the Church are of extraordinary beauty; and, in all probability, were composed, as a general rule, by the author of the verses. A large collection will be found in the *Vesperale Romanum;* and still more in the *Antiphonarium.* Composers of the Polyphonic School frequently enriched them with magnificent harmonies, sometimes of very elaborate character. In the year 1589, Palestrina published a large collection, of unrivalled beauty, under the title of *Hymni totius anni;* and our own Tallis included some very fine ones in his *Cantiones sacræ.*

Hymns and Carols, of a somewhat lighter character than these, were frequently sung, in mediæval

Mysteries, and Miracle Plays,[5] and became extremely popular among the people. Martin Luther took advantage of this circumstance; and, well knowing the effect of Songs upon the popular mind, wrote an immense number of German Hymns, which, adapted to well-known Melodies of the day, both sacred, and secular, were caught up, by the nation at large, and adopted as an indispensable concomitant of the new faith. The first harmonised collection of these Hymns was published, at Wittenberg, by Luther's friend, Johannes Walther, in 1524, set for four, five, and six voices, with the Melody in the Tenor. So successful was this work, that it was reprinted in 1525, with a preface by Luther himself; and it had undoubtedly a great share in promoting that intense love for the national Chorale which soon spread through the length and breadth of the land. Later composers introduced the old Melodies, with immense success, into their Oratorios, their Church Cantatas, and even their Organ Voluntaries. Sebastian Bach developed their beauties, in this manner, with a masterly form of treatment, which, accompanied by a nameless charm, the secret of which was known to himself alone, has defied all attempts at rivalry, from his day to our own; though it must be confessed that Mendelssohn, in his S. Paul, and Hymn of Praise, has not fallen very far short of it.

[5] For description of these, see Chapter XII.

Luther's example was followed by Calvin, at Geneva, with equal success, but far less artistic feeling, as a comparison of Walther's Psalter with Guillaume Franc's, published at Strassburg, in 1545, by Calvin's express command, will abundantly prove. This was adapted to the French version of the Psalms, carried as far as Psalm L., by Clement Marot, and afterwards completed by Theodore Beza; and the Melodies—popular tunes of the time, and not, as has sometimes been said, composed by Guillaume Franc himself—were given in unison.[6]

The first French Psalter, containing eighty-three of the Psalms of Clement, and Beza, was printed, at Lyons, in 1561, with the Melodies harmonised, for four, five, and six voices, by Louis Bourgeois. In 1565, a more elaborate setting, by Claude Goudimel—Palestrina's instructor—was issued, at Paris, by the well-known French publishers, Adrien Le Roy, and Robert Ballard. This work, reprinted, at Delft, in 1602 and 1607, probably cost the great composer his life; since, though originally intended for, and first sung by, King François I., and his Courtiers, Marot's verses were soon claimed by the Calvinists as their exclusive property, and there is strong reason for believing that the fact of his

[6] Mention has been made of an earlier Psalter, printed, at Geneva, in 1542; but, Clement Marot had not then completed the versification of the first fifty Psalms.

having set them to Music led to the suspicion which ended in the assassination of Goudimel, on S. Bartholomew's Day, 1572.[7] Another very beautiful collection, by Claudin le Jeune, with the Melody, as usual, in the Tenor, was published, at Paris, in 1606; and a second, by the same author, issued at Paris, in 1613, was reprinted, at Leyden, in 1633. Both these collections appear to have been posthumously published.

The first Metrical Psalter published in England was one printed by John Daye, in 1562, with unisonous Melodies adapted to the 'Old Version' by Sternhold, and Hopkins. In 1563, John Daye printed another, set for four voices, with the Melody in the Tenor, by Thomas Tallis, Richard Brimle, William Parsons, Thomas Causton, J. Hake, and Richard Edwards. Only two copies of this are known to be now in existence; one, in the Library of Brasenose College, Oxford, and the other—an imperfect one, containing the Medius and Tenor parts only—in the British Museum. In 1567, another book, now excessively rare, was also *imprinted, but not published*, by the same John Daye. This was '*The first Quinquagene*' of Metrical Psalms, by Archbishop Parker, containing

[7] He is said to have been thrown from a window, together with a certain Mons. Perot; dragged through the streets; and finally thrown into the river. D'Aubigny describes the event as having taken place at Paris. Thuanus says it happened at Lyons.

Eight Tunes by Tallis, written in the Eight Ecclesiastical Modes; the eighth Tune being the well-known Canon now universally sung to the 'Evening Hymn.' Another Psalter, by Guglielmo Damon, was published in 1579; and yet another, by the same author, in 1591, exhibiting an innovation, which, in those days, must have seemed very strange; viz., that 'the highest part singeth the Church Tune.' Six years before the publication of this startling novelty—that is to say, in 1585—John Cosyns set sixty Psalms, for five and six voices, to the Tunes first printed by Daye. In 1592, Thomas Est (or Este) published a Psalter, more comprehensive than any of its predecessors, with Tunes skilfully harmonised by the best English composers of the day. This book was reprinted, in 1594; and has been reproduced, in our own day, in a complete form, by the Musical Antiquarian Society. Another collection, by John Mundy, was published in the same year. But, by far the finest work of the kind ever given to the world was *The whole Booke of Psalmes*, by Thomas Ravenscroft, printed in 1621, and containing a large number of the settings in Est's excellent volume, with others by Thomas Tallis, John Douland, Thomas Morley, John Ward, John Milton (the father of the Poet), John Bennet, and seventeen other composers, besides Ravenscroft himself; all harmonised for four voices, in the purest polyphonic style. Richard Alison's Psalter, dated 1599, can scarcely be classed

with these, as it includes accompaniments for the Lute, and other instruments.

In all these works, except that of 1591, the Melody is set in the Tenor, in order that it may be thundered forth, in unison, or octaves, by the general congregation, while the accompanying harmonies are sung by the Choir. The effect of this mode of performance is very good. Some years ago, J. Douland's setting of the 'Old 100th Psalm' was constantly sung, in this manner, at Salisbury Cathedral, with great success. In exemplification of the style we shall contrast this setting with Claudin le Jeune's arrangement of the same Melody.

PSAUME CXXXIV.

(Known, in England, as the 'Old 100th Tune.')

CLAUDIN LE JEUNE. (Paris, 1613.)

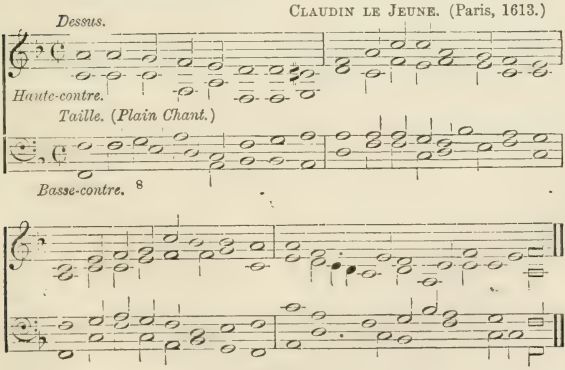


Fig. 18.

[8] It will be seen that the Bass here passes above the Melody sung by the Tenor.

PSALM C. ('French Tune.')

JOHN DOULAND.

From RAVENSCROFT'S "Whole Booke of Psalms" (London, 1621).

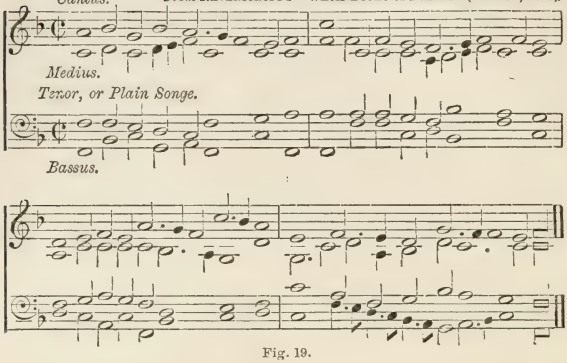


Fig. 19.

The superiority of Douland's setting of this grand old Tune to that of the French composer will be seen at a glance; but both are replete with a bold dignity for which we seek in vain, in Hymnals of more recent date. The custom of placing the Melody in the Tenor died out, before the beginning of the 18th century.

END OF BOOK THE SECOND.

BOOK THE THIRD.

MUSIC IN THE SEVENTEENTH CENTURY.

CHAPTER X.

ON THE SCHOOLS OF THE DECADENCE, AND THE INVENTION OF THE MONODIC STYLE.

The progress of Art is governed by laws no less inexorable than those which regulate the course of Nature. The first appearance of a new form of development never fails to attract the attention of a band of devotees, the least intelligent of whom follow it for the sake of its novelty, while learned students investigate its nature and characteristics, and true genius accepts, or rejects it, by virtue of the unerring instinct which never fails to lead its possessor into the paths which it is most desirable that he should tread. Should the movement be founded upon false principles, it will pass away, with the fashion of the moment. Should it be based upon a great artistic truth, it will infallibly take root; bring forth fruits of steadily increasing interest and value; culminate in a period of brilliant success; and finally give place to some new movement, the

character of which will, in all probability, lead its followers in a totally different direction. The continuity of two waves of progress is a thing unknown. Each phase of development is distinct in itself; is born, increases, culminates, and, of necessity, fades away to make room for its successor. The Art-historian meets with no trace of any other law of progress than this.

The extinction of the Polyphonic Schools was very sudden. So sudden, that one can point to the exact moment of their fall, which was caused by what superficial observers might characterise as a very simple invention, though set forth by a composer of transcendent genius.

The composer was Claudio Monteverde, a Violist, born, at Cremona, in 1568, admitted, in early youth, into the service of the Duke of Mantua, and elected, in 1613, *Maestro di Cappella* at the Cathedral of S. Mark, in Venice, which office he retained until his death, which took place in 1643.

The invention was, the employment of Unprepared Discords—notably, that of the Dominant Seventh.

There can be no doubt that Monteverde was one of the boldest thinkers, and most original composers, that the world of Art has ever produced. His only mistake was, the attempt to amalgamate two styles between which union was as impossible as between oil and wine. Every one knows that the

only discords permitted in Strict Counterpoint are, those of transition, and suspension. The introduction of those of a fundamental nature, employed by direct percussion, destroyed the School of Palestrina at a blow. An innovator bold enough to surmount Westminster Hall with a Palladian dome, or the Parthenon, with an Early English spire, would find no mercy at the hands of the meanest mason: yet, Early English spires and Palladian domes are very beautiful things, in their appointed places. And Unprepared Discords are ineffably beautiful. Without these, passionate utterance in Music would be impossible; instrumental accompaniments would be too weak for effective employment; and the Musical Drama would degenerate into a vulgar caricature. But in Polyphonic Counterpoint, their effect is so incongruous, so foreign to the inmost essence of the style, that even Monteverde's own Church Music is intolerable, though as a dramatic composer, he is a century in advance of his age; as we shall see, in a future chapter. And well would it have been for him, and for Art, had he entirely devoted himself to the composition of Dramatic Music; for, as a Polyphonist, he holds a position far inferior to that claimed by the pioneers of the earlier schools.[1]

[1] The irreconcilable character of the Polyphonic and the Modern Schools is most clearly seen in their Cadences, which, though based

The change he introduced took the musical world by storm; and was instantly adopted, by a host of ardent admirers. But, since none of these possessed any knowledge of Counterpoint, a long period elapsed before the new School produced compositions worthy to be compared with those they displaced. A great principle had been enunciated, but it cost a century of hard labour to turn it to profitable account.

In the meantime, the Polyphonia of the 16th century died out, completely—with Gregorio Allegri, in Rome; with Giovanni della Croce, in Venice; with Orlando di Lasso, in the Netherlands; and, with Orlando Gibbons, in England. In our own

upon the same theoretical principles, have, æsthetically, nothing in common with each other.

POLYPHONIC CADENCE.

PALESTRINA (16th century).

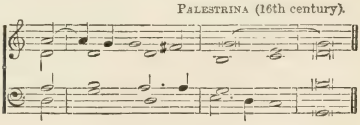


Fig. 20.

MODERN CADENCE.

DR. DUPUIS (18th century).

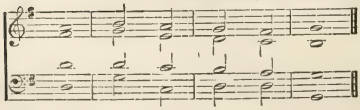


Fig. 21.

country, alone, did a trace of it survive in conjunction with the innovations of the newer style: but, that trace was a very beautiful one, and gave birth to an entirely new, and eminently national Art-form —that of the Glee.[2] This charming conception differs essentially from the Madrigal, in that it is written in the modern Major or Minor Scales, instead of in the old Ecclesiastical Modes; and, from the German Part Song, in that it is, as a general rule, far more elaborately constructed, and, that its style is, in all cases, thoroughly, and unmistakably, English. Its greatest masters were, Stevens, Cooke, Paxton, Danby, S. Webbe, Battishill, the Earl of Mornington, John Hindle, Spofforth, Dr. Callcott, Thomas Attwood, and William Horsley, Mus. Bac. Happily, the line of succession still flourishes; and shows, yet, no sign of approaching extinction.

In Italy, the immediate result of the change was, the abandonment of Counterpoint, which Monteverde never understood, and his followers avowedly despised; and the substitution of a simple Melody, accompanied by a still more simple Thorough-Bass for the exquisite Harmonies of Palestrina, and Luca Marenzio. These Melodies were, at first, supremely uninteresting. Having nothing to give in exchange

[2] The earliest compositions published under this name are contained in *Select Musicall Ayres and Dialogues*, printed by John Playford. [London: 1652.]

for the banished resources of Imitation, and Fugue, the new race of composers attempted nothing beyond the construction of a formless *cantilena*, the restriction of which to a single voice-part originated the name of THE MONODIC SCHOOL. The accompaniment was usually played upon the Theorbo, or large Lute; and the invention of the *Basso continuo*, or *Thorough-Bass*, by which the necessary Harmonies were indicated, is ascribed, by Michael Prætorius, to Luca Viadana, although it is now quite certain that Figured Basses were composed, and printed, by Peri, Caccini, and Emilio del Cavaliere, some years before the earliest date to which Viadana's claim can be referred.

The earliest works of the Monodic School which appeared in print were, Peri's *Euridice*, (1600), Emilio del Cavaliere's *La rappresentazione dell' anima e del corpo*, (1600), and Caccini's *Nuove musiche*, (1602).

CHAPTER XI.

ON THE INVENTION AND EARLY HISTORY OF THE OPERA.

During the closing years of the 16th century, a little band of literary and artistic *dilettanti* were accustomed to meet, periodically, in Florence, for purposes of discussion, and mutual entertainment, at the Palace of Giovanni Bardi, Conte di Vernio. The leading members of this *coterie* were, Vincenzo Galilei—the father of the great Astronomer—Giulio Caccini, Jacopo Peri, Pietro Strozzi, Ottavio Rinuccini, and the Conte di Vernio himself—all men of high mental cultivation, deeply imbued with the principles of the *Renaissance*, and possessed with an ardent desire to transplant them from the domain of Literature to that of Music. Their love for everything connected with the traditions of classical antiquity led them to turn their chief attention to the revival of the system of declamation peculiar to Greek Tragedy. We have written our opening chapters in vain, if our readers fail to see that the realisation of this wild dream was absolutely un-

attainable. Hellenic Music perished, for ever, with the Pythagorean division of the Scale. No singer, accustomed to the intonation of the Hexachord, could ever, by any possibility, have accommodated his voice to the subtle falsehoods of the earlier system. But, earnest endeavour is never wasted. The Alchymists of the Middle Ages, in their visionary search for the Philosopher's Stone, discovered priceless secrets connected with the Science of Chemistry: and, in like manner, the enthusiasts of the Palazzo Bardi stumbled, unwittingly, upon a discovery of infinitely greater value than the lost method of which they were in quest. Their wild desire to unveil the mysteries of a past antiquity led, strangely enough, to the invention of an entirely new Art-form, apart from which Dramatic Music could never have existed —that, now familiar to every one, under its modern name of Recitative.

The new style of composition—originally called *Lo stile rappresentativo*, or *Musica parlante*—is said to have been first employed in a dramatic piece, called *Dafne*, by Jacopo Peri, privately performed, at the Palazzo Corsi, in 1597; in a Cantata, called *Il Conte Ugolino*, by Vincenzo Galilei; and in three Musical Dramas—*Il Satiro*, *La disperazione di Fileno*, and *Il giuoco della cieca*—by Emilio del Cavaliere. But, unhappily, no trace of any of these works can now be discovered, either in MS., or in print.

The first Opera, ever performed in public, was Jacopo Peri's *Euridice.* The *libretto* which formed the poetical basis of this most interesting work was furnished by Ottavio Rinuccini, and set to music, in a complete form, both by Peri, and Caccini: but Peri's Opera alone was performed, at Florence, on the occasion of the marriage of Henri IV. of France with Maria de' Medici, in December, 1600.[1] Fortunately for the history of Art, both Operas were published, in Florence, before the close of the year; and Peri's was reprinted, at Venice, in 1608. Very few of these precious volumes are now known to be in existence; but, the British Museum possesses a fine copy of the Venice edition of Peri's work, formerly the property of Sir John Hawkins, and, on the authority of this, we are enabled to present our readers with an example of the Music, which will convey a far clearer idea of its character than any verbal description. It will be seen that the Music of this example is barred, throughout. The entire Opera is thus divided, in the printed copy, in opposition to the practice of the Polyphonic composers, who never employed the Bar, either in their MSS, or their printed works.

[1] Ambros tells us that Music selected from both works was sung at the public performance. But, no mention of this is made on the title-page of Caccini's Opera, though, on that of Peri, we find the words, *Rappresentate nello Sposalizio della Christianissima Maria Medici Regina di Francia e di Navarra.*

JACOPO PERI. From *Euridice* (1600).

Ra-dop-pia o fiamm'e lu-mi al memo-ra-bil gior-no, Fe-

&c.

-bo, ch'il car-ro d'or ri-vol - - - - gi in-tor-no.

Fig. 22.

And now it was Monteverde's turn to come to the front. If he did not invent the Opera, it was none the less through him that its invention became possible. The pure concords of Palestrina, and Luca Marenzio, could never have been used as a vehicle for the expression of the strong passions which have been recognised, in all ages, as the life and soul of the Drama, in all its varied phases. Nor could they have been fitly associated with the instrumental accompaniments which are indispensable to the effective delineation of such passions. But, the new system provided for all this, and more. It adapted itself to the construction of forms, before undreamed of; opened paths which have been fearlessly trodden, by men of genius, during three succeeding centuries of steady progress; and laid the foundation of all that is great, and good, and beautiful, in modern Music. If we have had good reason to deplore

Monteverde's ill-judged interference with the purity of the Polyphonic Schools, we owe him nothing but gratitude for the new life he infused into those by which they were succeeded. And, the reality of his genius was not long in asserting itself. On the death of Ingegneri, in 1603, he succeeded to the important post of *Maestro di Cappella*, at the Court of Vincenzo Gonzaga, Duke of Mantua. In this capacity he was called upon to provide a musical entertainment for the wedding festival of Francesco Gonzaga, the Duke's son, whose marriage with Margherita, Infanta of Savoy, was celebrated, in 1607, with extraordinary magnificence.

Excited by the remembrance of Peri's success, at Florence, and anxious, if possible, to eclipse it, the Duke invited the poet, Ottavio Rinuccini, to furnish the *libretto* of a grand Opera, for performance at the wedding feast. Rinuccini produced two, entitled *Dafne*, and *Arianna*. The Music of the first was composed by Marco di Zanobi da Gagliano; that of the second, by Monteverde. The success of *Dafne*, though very decided, was completely forgotten in that of *Arianna*, and Gagliano himself was the first to acknowledge the superiority of his rival, whose music produced so profound a sensation, that, during the performance of the Scene in which Ariadne bemoans the departure of her faithless lover, the audience were moved to tears—a touching proof of

the composer's power, which was again observed, when the Opera was revived, thirty years later, at Venice. With the exception of a few passages of Recitative, quoted by Doni, this Scene—*Lasciatemi morire*—is the only part of the Opera that has been preserved to us; and, in order that the reader may form his own judgment as to the merits of a work which attained such unbounded popularity, nearly three centuries ago, we shall present it to him exactly in the form in which it was originally written, leaving him to fill up the chords indicated by Monteverde's figures, at his discretion. (See Fig. 23.)

The immense success of *Arianna* tempted the Duke to present his friends with another Opera, in 1608; and, as a matter of course, Monteverde was commissioned to compose it. The subject chosen was *Orfeo;* founded upon the same classical myth as Peri's *Euridice*, though upon a different *libretto.* We cannot doubt that this proved to be a far more perfect work than *Arianna*, though the unfortunate loss of its predecessor prevents us from demonstrating the fact. It is, indeed, certain that no composer of the period was able to produce an Opera worthy to be compared with it. Fortunately, it was published, in a complete form, at Venice, in 1609, and reprinted, in 1615. Both editions are now excessively rare. The only copy we have ever had the good fortune to see is one of the second edition, formerly in the

IL LAMENTO D'ARIANNA.

CLAUDIO MONTEVERDE (1607).

Las - cia - - te - mi mo - ri - re, Las - cia - te -

- mi mo - ri - re, E che vo - le - te voi...

..... che mi con - for - te in co - si du - ra

sor - te in co - si gran mar - ti - re? Las - cia - te -

- mi mo - ri - re, Las - cia - te - mi mo - ri - re!

Fig. 23.

possession of Sir John Hawkins, but, now, the property of Her Majesty, and preserved in the Royal Library, at Buckingham Palace. This copy was,

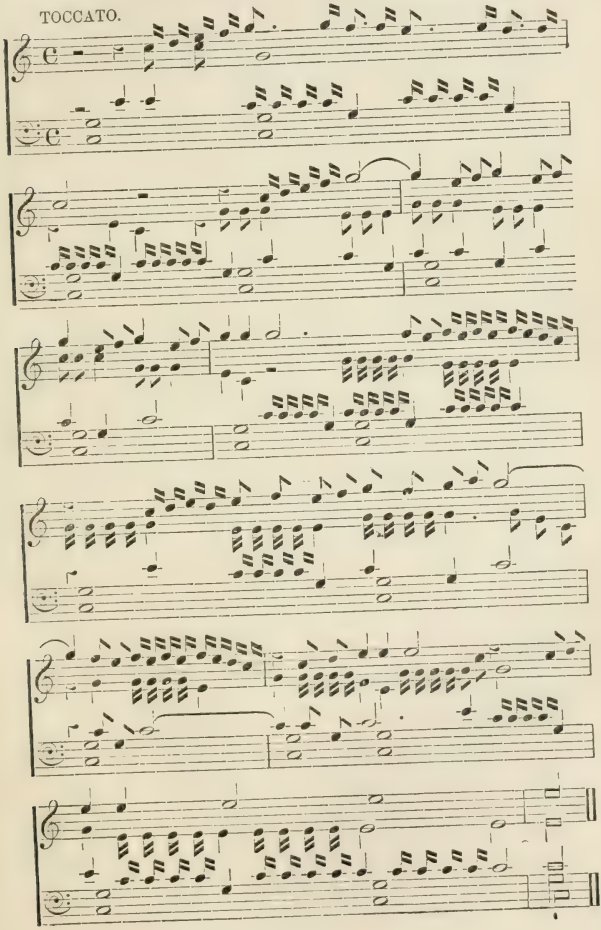
probably, well known to Dr. Burney, as well as to Sir John Hawkins; for both historians give copious extracts from the Opera. Since their examples are within the reach of everyone, we have selected another portion of the work which we believe we ourselves were the first to publish, in the *Musical Times* for April, 1880—the opening Prelude: remarkable as being the earliest Operatic Overture in existence. In arranging this for publication, we have been careful to represent every note included in the original five-part Score; and, also, to reproduce the original title, word for word. (See Fig. 24.)

Notwithstanding his double triumph at the Court of Mantua, Monteverde composed no more Operas, during the time that he remained in command of the Duke's *Cappella*. Indeed, the expenses attendant upon the production of such works, in those early times, were so enormous, that not even Princes could indulge in so costly a luxury every day. In 1613, the now famous composer accepted the appointment of *Maestro di Cappella* at the Cathedral of Saint Mark, at Venice, and necessarily occupied himself with the composition of works of a very different kind, and of infinitely inferior merit. But, after an interval of eleven years, he composed, at the instance of Girolamo Mocenigo, a Dramatic Interlude, called '*Il Combattimento di Tancredi e Clorinda*,' founded on an episode in Tasso's *Gerusalemme liberata*, and

Toccata che si suona avanti il levar de la tela tre volte con tutti li stromenti, & si fa un Tuono più alto volendo sonar le trombe con le sordine.

CLAUDIO MONTEVERDE (1608).

TOCCATO.



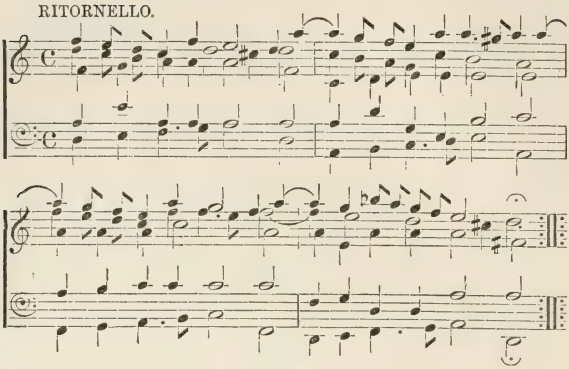


Fig. 24.

conceived in a more advanced style than *Orfeo* itself. The piece was privately performed, at the Palazzo Mocenigo, in 1624; and printed, in 1638, at the end of the Composer's *Madrigali guerrieri e amorosi.* It contains, among other orchestral novelties, *pizzicato* passages, for the stringed instruments, and a genuine *tremolo.* This last innovation so astonished the performers, that they refused to play it, until compelled to do so, by the exercise of Monteverde's despotic will. The passage is so interesting, as the first example of an effect now in constant request, that the reader will doubtless be glad to see how it was treated by its inventor. (See Fig. 25.)

In the year 1630, Girolamo Mocenigo's daughter, Giustiniana, became the wife of Lorenzo Giustiniani; and Monteverde was invited to grace the nuptial

CLAUDIO MONTEVERDE (1621).
From *Il Combattimento di Tancredi e Clorinda.*

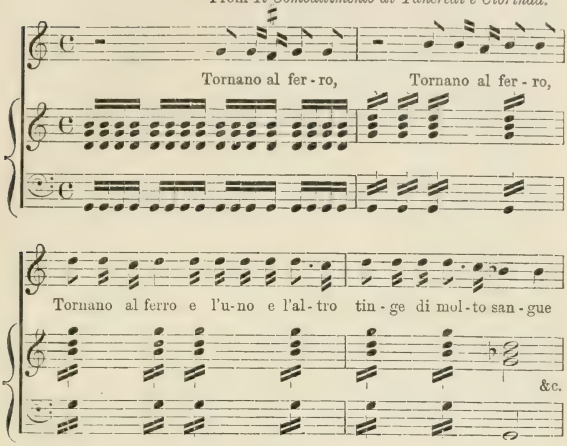


Fig. 25.

celebrations with a new grand Opera. The preparation of the *libretto* was confided to Giulio Strozzi, who chose, for his subject, the story of *Proserpina rapita.* The success of this work is said to have been even greater than that of *Arianna;* but, unhappily, no part of it has been preserved. Nor was it possible for the Composer to follow up his triumph, as at Mantua, by a second work; for the progress of Art was fatally interrupted, during that year of horror, by the first outbreak of the terrible plague, which devastated, not Venice alone, but the whole of Italy, and, in the short space of sixteen months, dragged fifty thousand victims to the grave. Monte-

verde appears to have been deeply impressed by the event; and must, almost immediately afterwards, have begun to study for Holy Orders, for he was admitted to the Priesthood, in 1633. He did not, however, consider it incumbent upon him to renounce his connection with the Lyric Drama; for, in 1639, he composed, for the new Teatro di San Cassiano, an Opera, called *L'Adone*, based upon a *libretto* by Paolo Vendramino, and so successful was the piece, that it enjoyed an uninterrupted 'run,' from the autumn of that year to the Carnival of 1640. In 1641, the Teatro di San Mosè was opened with a revival of *Arianna;* and, in the same year, the veteran Composer, now seventy-three years old, produced two new Operas, *Le Nozze di Enea con Lavinia*, and *Il Ritorno d'Ulisse in Patria*, the *libretti* for which were written for him, by Giacomo Bodoardo. Notwithstanding his great age, the fire of his genius still burned as brightly as ever; and, undeterred by the constant demand now made upon his physical powers, he composed, in 1642, yet another Opera, *L'Incoronazione di Poppea*, on a *libretto* by Gianfrancisco Businello. This was his last effort. He died, in 1643, universally beloved; and lies buried, in the Chiesa dei Frari, in a Chapel on the Gospel Side of the Choir, beneath a famous Altar-piece, still in existence, painted by Luigi Vivarini in conjunction with Marco Basaiti.

Two only of Monteverde's Operas have been preserved—*Orfeo*, printed, as we have said, in 1609, and again, in 1615, and *Il Ritorno d'Ulisse in Patria*. The last-named work is known only through a MS. copy, transcribed for the Empress Eleonora, in a splendidly-bound volume, which, though long-forgotten, was discovered, some years ago, in the Imperial Library at Vienna, by Ambros, who recopied the entire work, in order the more effectually to ensure its preservation by means of a second example. Of the printed copy of the Dramatic Interlude, *Il Combattimento di Tancredi e Clorinda*, we have already spoken. The Lament of Ariadne survives, in the guise of a *Pianto della Madonna*, in a volume of Sacred Music, printed, in 1623, under the title of *Selva morale e spirituale*.

Monteverde's efforts for the advancement of Dramatic Music were nobly seconded by more than one talented contemporary. In the year 1637, the Teatro di San Cassiano—the first Opera House ever thrown open to the public—was built, at Venice, for Benedetto Ferrari, and Francesco Manelli, the first of whom wrote the *libretti*, and the second, the Music, of the two first Operas performed within its walls, and produced many others, afterwards. Pier-Francesco Caletti Bruni, Monteverde's favourite pupil—called, in the old Venetian dialect, Il Checco Câ-Cavalli (*i.e.* little Frank, of the House of Cavalli),

on account of the protection extended to him by the noble family of the Cavalli, but now universally known as Francesco Cavalli, *pur et simple*,—composed his first Opera, *Le Nozze de Peleo, e di Tetide*, for this Theatre, in 1639; and we have seen that *L'Adone* was produced there, in the same year. A second Opera House, called Il Teatro di S.S. Giovanni e Paolo, was also opened, at Venice, in 1639; and a third—Il Teatro di San Mosè—in 1641. For these Theatres new Operas were produced, in rapid succession, by Marc Antonio Cesti—a pupil of Carissimi—Carlo Pallavicino, D. Giovanni Legrenzi, Antonio Sartorio, Pietro and Marc Antonio Ziani, Giulio Strozzi, Castrovillari, and other composers whose works are now lost. Cavalli followed up his first success by producing, between the years 1639 and 1665, no less than thirty-four Operas, twenty of which, including *Il Giasone* [1649] and *L'Erismena* [1655], are preserved, in MS., in the Library of S. Mark, at Venice, while the complete autograph of another—*L'Egisto*—will be found in the Imperial Library, at Vienna. Cesti's first Opera—*Orontea*—retained its popularity for thirty years. The complete Score of a later work—*Il pomo d'oro*—is preserved at Vienna; and the Abbé Santini formerly possessed one of *La Dori;* but *Cesare amante*, *Tito*, *Argene*, *Genserico*, *Argia*, and *La schiava fortunata*, appear to be hopelessly lost. Between the years

1664 and 1684, Legrenzi composed seventeen Operas, the most successful of which were *Achille in Scyro*, [1664], *La Divisione del Mondo*, [1675], *I due Cesari*, [1683], and *Pertinace*, [1684]. The works of the remaining composers of the period are of less historical importance, and have only reached us in very fragmentary forms.

By this time, Venice boasted no less than eleven Opera Houses, all of which attracted crowded audiences. In Rome, the first Opera House, known as the Torre di Nona, was opened, in 1671, with Cavalli's *Giasone;* the second, called La Sala de' Signori Capranica, was inaugurated, in 1679, with Bernardo Pasquini's *Dov' è Amore e Pietà;* while a third Theatre, in the Palazzo Alberti, opened, in 1696, with Perti's *Penelope la casta.* From these early Art-centres, the new-born passion for the Opera spread to Naples, to Bologna, to Padua, and other Italian cities; to Vienna, and Dresden; and even to Paris, where Ottavio Rinuccini, who travelled to France, in the suite of Maria de' Medici, made an unsuccessful attempt to introduce it, in 1601, followed by an equally unfortunate venture, on the part of Cardinal Mazarin, in 1645, during the minority of King Louis XIV., and a brilliant triumph, under Jean Baptiste Lulli, after the emancipation of the youthful Monarch from the tyranny of his avaricious Minister.

Very nearly synchronous with Lulli's success, in France, was the birth of English Opera, under the leadership of Henry Purcell. But, of this, we shall treat hereafter. Having reached the close of the period which may be fairly called the infancy of the Opera, we must quit the subject, for the present, to resume the thread of our narrative, in a future chapter, with the history of its adolescence.

CHAPTER XII.

ON THE INVENTION AND EARLY HISTORY OF THE ORATORIO.

THAT the first idea of the Oratorio was suggested by the *Mysteries* and *Miracle Plays* of the Middle Ages, it is impossible to doubt.

It would be a great mistake to suppose that these famous representations were invented for the vain amusement of a gaping crowd. They were planned for its instruction. The good Monks who organised the performances well knew the class of spectators with whom they had to deal. It was easier to make the great scheme of Man's Redemption intelligible to the utterly uncultured mind, by means of such performances, than by dint of any possible amount of verbal teaching. And, the spirit with which they entered upon this task was a deeply reverential one. If, in order to secure the rustic's attention, they thought it necessary to make him laugh, at the discomfiture of the Evil One, they took good care that there should be no place for merri-

ment, in presence of the sorrows of Our Lady, or S. Mary Magdalene. And, even the untempered realism, indispensable as a means of impressing the broad facts of the Scripture Narrative upon a memory wholly untutored—even this ghastly realism, as some would call it, had in it an element of rude Poetry which has not received just judgment, at the hands, either of moralists, or historians. The wildest extravagances, the mummeries of All Fools' Day, the ceremonies observed at the election of the Boy-Bishop in Salisbury Cathedral, and a hundred others, all had a meaning; and a very good meaning it was, in many cases now utterly misconstrued. And, for every Festival, or Procession, or Mystery, there was appropriate Music; the best that could be procured at the time.

One of the most famous annual celebrations was the Feast of Asses (Lat. *Festum asinorum;* Fr. *Fête de l'âne*) observed, with great magnificence, during the 12th and 13th centuries, and particularly, at Beauvais, and at Sens. The celebration took place on the first day of the new year—the Feast of the Circumcision: and was associated with numerous symbolical observances, addressed to capacities of the lowest order, but wisely calculated to make a deep impression upon the minds of the people, who looked forward to this annual holiday with impatient delight. The great event of the day was, a living

representation of the *Flight into Egypt*. For the purpose of depicting this, the most beautiful Ass that could be found, in the whole country side, was covered with splendid housings of silk and gold. A young Maiden, selected for her modest beauty, was seated upon it, magnificently dressed, and holding in her arms a beautiful Child. A Procession was then formed. An old man, representing S. Joseph, conducted the animal, and its symbolical burthen, through all the streets of the city, to the sound of solemn Hymns, and Canticles; and finally led it into the Cathedral, and up to the steps of the High Altar, where a Priest stood ready to receive it, and to greet its arrival, by intoning the famous *Prose de l'âne*. This was afterwards taken up by the Choir, and re-echoed by the great mass of the people, who had learned it all by heart, and sang it with an enthusiasm which knew no bounds. We give the unisonous Melody—a really fine one—with one strophe of the original Latin words, and one of the French, exactly as it was sung in the 12th century, but reduced to modern notation. (See Fig. 26.)

Miracle plays were extremely popular, in England, from a very early period. Many were written, during the reign of King Henry II., by a Monk of Canterbury, who died in 1191; and, for three centuries, at least, the demand for them continued unabated. That they would be subject to abuse, was

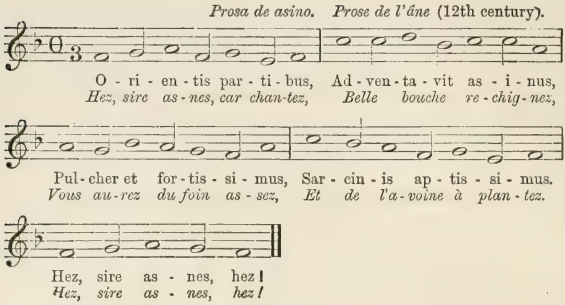


Fig. 26.

naturally to be expected. But, great care was taken to prevent their corruption; and therefore it was, that, during the latter half of the 14th century, they were regularly performed, by the Choristers of S. Paul's, under direct clerical supervision. One of the most popular subjects was, the parable of *The Prodigal Son.* Another was, *The Creation;* and a third, *The Deluge.* We also hear of *Abel and Cain*, *Abraham and his son Isaac*, *Samson*, *The Conversion of S. Paul*, and other Scripture Histories, varied, sometimes, by narratives taken from the *Golden Legend*, or other versions of *The Lives of the Saints.* But, the theme most frequently selected, and, naturally, that upon which the Clergy chiefly depended, as a means of instruction, was, *The Passion of Our Lord.* In all the large cities of Europe, this was annually enacted, during Holy

Week, with great solemnity; and few of our readers will need to be reminded of its periodical presentation, at Oberammergau, even now. The music written for it, during the Middle Ages, was peculiarly solemn; not at all unlike true Plain Chaunt. And the most impressive Melodies were always those adapted to the sorrows of Our Lady. A MS. of the 14th century, written at the Abbey of Origny Saint Benoit, but now transferred to the Library at S. Quentin, contains a more than ordinarily beautiful *Querimonia*, of this kind, called *Les trois Maries.*

Les trois Maries (14th century).

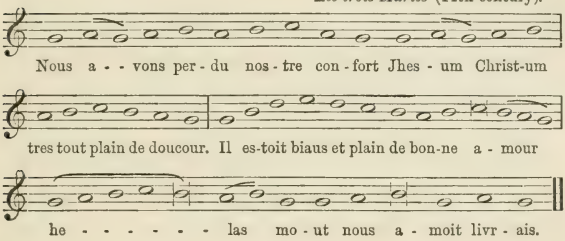


Fig. 27.

There can be no possible doubt, as we have already said, that these rude, but neither unpoetical, nor irreverent performances, formed the basis upon which the grand Composition now called the Oratorio was founded. But, the birthplace of this beautiful Art-form, like that of its twin sister, the Opera, was Italy.

We say, its 'twin sister,' because, in the selfsame year that witnessed the production of Peri's

Euridice, at Florence, the first Oratorio was performed, at Rome, in the Church of S. Maria in Vallicella, then recently built by S. Philip Neri, the Founder of the Congregation of Oratorians. S. Philip, of whom we have already spoken as the friend of Palestrina, was a firm believer in the power of Sacred Music, and its utility as a means of exciting healthy devotional feeling. For the purpose of encouraging a general love for it, he warmly supported the Guild or Brotherhood called the Laudisti, which, first instituted, at Florence, in the year 1316, spread, afterwards, over the whole of Italy, and was found in a flourishing condition, by Dr. Burney, in 1770. On certain solemn occasions, the Laudisti paraded the streets, singing Hymns of a melodious character, called *Laudi spirituali*, one of which—*Alla Trinità beata*—is well known in England, as a popular Hymn Tune. A large collection of these Melodies was made, by Animuccia, for S. Philip, who caused them to be sung, after the regular Office, both in his new Church, and in the great Oratory attached to it. It was, most probably, in this part of the building that the first Oratorio was performed, in the month of February, 1600; and it is certain, that, from it, the form of composition now known as the Oratorio derived its name.[1]

[1] The original Oratory is still standing; and Oratorios are still performed in it—or, at least, were, as late as the year 1865.

The piece in question was composed by Emilio del Cavaliere, to the text of a Sacred Drama, written for him by Laura Guidiccione. Its title was, *La Rappresentazione dell' Anima, e del Corpo*, ('The Representation of the Soul, and of the Body.') Its subject, as will be readily understood, was allegorical; and the style of its Music was that of the Monodic School, in its purest form—the *stile rappresentativo*, so successfully cultivated, in Florence, at the famous *re-unions* at the palace of the Conte di Vernio—a style, wholly declamatory, and recognising no distinction whatever between Recitative, and Air. So strongly-marked, indeed, is this last peculiar feature, that Emilio del Cavaliere has, many times, been credited with the invention of Recitative. But, the same feature is equally conspicuous in Peri's *Euridice;* and many learned critics have, with equal show of justice, attributed the invention to him. It is impossible, now, to decide the point; for the earliest works of both composers are lost. And, after all, Vincenzo Galilei, and Giulio Caccini, have a claim to the honour, little less strong than that of their two more celebrated associates. The probability is, that Recitative was the joint invention of the entire brotherhood; coæval, and coordinate, with Monodia itself. And, here, we must leave the question; for it seems impossible that it can ever be definitely settled, in face of the ex-

traordinary similarity between the works of the first Dramatic Composers. It is true, that Caccini, being himself an accomplished singer, wrote more florid passages for the voice than most of his contemporaries: but, in all other respects, the productions of the period resemble each other exactly, as a comparison between the following extract from Emilio del Cavaliere's Oratorio, and that from Peri's *Euridice*, given on page 106, will sufficiently show.

EMILIO DEL CAVALIERE.
From *La Rappresentazione dell' Anima, e del Corpo* (1600).

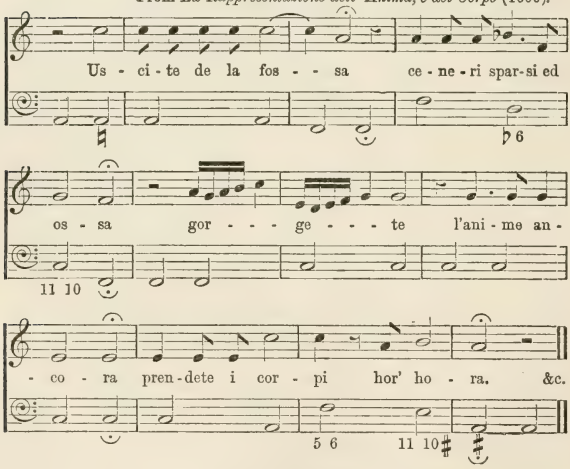


Fig. 28.

The treatment of the piece was dramatic, throughout, though more after the manner of the early Miracle Plays than that of Classical Tragedy. It

was performed upon a stage, erected for the purpose, with scenery, dresses, decorations, and all the appliances proper to the regular Drama, not excepting dancing itself. The composer died, some months before the first performance took place; but everything was arranged in exact accordance with his instructions, which, fortunately for the history of Art, are carefully set forth in the preface to the work, printed in a complete form, under the supervision of Alessandro Guidetti, in 1600.[2] From this, we learn that the principal characters were, The Soul, (L'Anima), The Body, (Il Corpo), Time, (Il Tempo), Life, (La Vita), The World, (Il Mondo), Pleasure, (Il Piacere), The Intellect, (L' Intelletto), and some others of minor importance. The World, and Life, magnificently dressed when they first appeared upon the scene, ended by losing all their splendour, and dwindling into skeletons: and minute instructions were given, as to the exact places in which the Body was to cast away his golden chain, and the feathers from his hat. The Orchestra, consisting of a Double Lyre, a Harpsichord, a Large Lute, and two Flutes, was hidden from view, like that in the new Theatre at Bayreuth: but, the principal performers held musical instruments in their hands, and played them, upon the stage, as

[2] The work is of extreme rarity and value. No copy is known to exist in any English library.

Tamino and Papageno play their Flute, and Bells, in *Il Flauto magico.* All this savours strongly of the mediæval Mystery, which had long been as popular, in Italy, as in France, England, or Germany: but, in the Mystery, the dialogue was spoken, while, in the Oratorio, it was recited to musical notes; and, herein lay the broad distinction between the two. The Oratorio, in fact, as invented by Emilio del Cavaliere, was neither more, nor less, than an Opera, based upon a sacred subject; and, in Italy, it never assumed any other form than this. The style of its music changed, with the fashion of the time. But it was a sacred Opera, from first to last.

Emilio del Cavaliere's attempt was not very enthusiastically followed up; probably, by reason of the greater attractions of the Secular Drama. In 1622, Johannes Hieronymus Kapsberger, a German, resident in Rome, composed, in honour of the Canonisation of S. Ignatius Loyola, an Oratorio, or Sacred Drama, called *Apotheosis, seu Consecratio S.S. Ignatii et Francisci Xaverii,* which was performed, at the Collegio Romano, with a splendour of which the music was very far from worthy; and, for the same occasion, Vittorio Loreto wrote a second Oratorio, the almost incredibly magnificent performance of which attracted so great a concourse of spectators, that the Cardinals were pushed from

their seats by the crowd. Kapsberger's Oratorio was printed; but Loreto's is known only by the description given in the *Epistolæ ad diversos* of Erythræus, (Lib. IV. Ep. 37), from which we learn, that the poetry was very poor, but the music, excellent.

In 1627, Michelagnolo Capellini wrote, *Il Lamento di S. Maria Vergine.* Stefano Landi produced his *S. Alessio*, in 1634. Michel Angelo Rossi composed a Sacred Drama, called *Erminio sul Giordano*, in 1637. And, in 1648, Vittorio Loreto wrote an Oratorio, called *Il Sagrifizio d' Abramo.* But more successful than all these longer compositions, was Domenico Mazzocchi's *Querimonia di S. Maria Maddelena*, which rivalled in popularity Monteverde's *Lamento d' Arianna.*

It was not until some years after the production of these early works that the Oratorio emerged, from its infant condition, into a nobler one, which we shall duly consider, at a more advanced stage of our history.

CHAPTER XIII.

INSTRUMENTAL MUSIC IN THE SEVENTEENTH CENTURY.

INSTRUMENTAL Music, as practised in the early Middle Ages, showed but little tendency to advance towards even a moderate degree of perfection. While Vocal Harmony, thanks to the untiring zeal of its Monastic teachers, was daily developing new and unexpected beauties, the Instrumental Music, played, even for the amusement of Princes, was of more than rustic simplicity, and performed upon Instruments of the rudest possible construction. Among these early Instruments we hear of the Harp, the Trumpet, the Sackbut (parent of the Trombone), the Flute, the Psaltery, and many others, of Egyptian, Greek, or Hebrew origin, together with a multitude of forms which were clearly invented in countries unknown to classic lore. First among them stand Instruments of the Violin tribe, the descent of which is clearly traceable to the primitive *Rebec*, known to us only through

the numerous representations still extant in mediæval paintings, and illuminations, and the sculptured ornaments of our Cathedrals, no real specimen being now in existence. Closely allied to this were, the early German *Geige*, the English *Fithele* (or Fiddle), the French *Vielle*, and the Cambrian *Cruth*, *Crowth*, or *Crowd*. The *Rote*, (Ital. *Rotta*), long supposed to be a similar Instrument, or, perhaps, a primitive Hurdy-gurdy, is now believed to have been a northern form of the Psaltery, or Dulcimer. The *Ribible*, mentioned by Chaucer, in the *Millere's Tale*, appears to have been a small *Rebec*. In the same Poem, we read of the *Giterne* (or *Cithern*), and, in the *Pardonnere's Tale*, mention is made of the *Lute*.

Many of these Instruments were used by the Minstrels, and Jongleurs, who wrought a notable improvement in Instrumental Music, which they cultivated with little less enthusiasm than that shown by the Monks for Vocal Composition. But, it was not until the invention of the Monodic Style that Instrumental Accompaniments received the attention which eventually rendered them worthy of association with the Vocal Music of the period.

At the Palace of Giovanni Bardi, in Florence, Giulio Caccini sang his Canzonets to the accompaniment of a *Teorbo*, or *Archiliuto*, played by Bardilla.[1] Peri's *Euridice*[2] was accompanied,

[1] See p. 103. [2] See p 105.

behind the scenes, by a *Clavicembalo* (or Harpsichord), a *Chitarone*, (or Lute with a double neck), a *Lira grande*, (or *Viola da gamba*), and a *Teorbo*, or *Archiliuto*, (i.e. an Arch Lute), or Lute of the largest size; while, on the stage, Tirsi, one of the principal characters, played a *Triflauto*, or Triple Flute. The concealed Orchestra used at the great performance of Emilio del Cavalieri's *Rappresentazione dell' anima e del corpo*[3] consisted of a *Clavicembalo*, a *Lira doppia*, a *Chitarone*, and two *Flauti*, 'or, preferably, two antique *Tibiæ;*' with two *Violini*, playing, at pleasure, in unison with the voice. But Monteverde, in his famous *Orfeo*,[4] scorned these diminutive Orchestras, which he replaced by a collection of no less than thirty-six Instruments, viz.: two *Gravicembani*, two *Contrabassi de Viola*, ten *Viole da brazzo*, one *Arpa doppia*, two *Violini piccoli alla Francese*, two *Chitaroni*, two *Organi di legno*, three *Bassi da gamba*, four *Tromboni*, one *Regale*, two *Cornetti*, one *Flautino alla vigesima seconda*, one *Clarino*, and three *Trombe sordine*.

Our knowledge of the condition of Instrumental Music, in Germany, during the period of its infancy, is chiefly derived from information contained in four books, of extreme rarity—viz.: Sebastian Virdung's *Musica getuscht und ausgezogen* [Basle. 1511. obl. 4to]; Martin Agricola's *Musica instrumentalis*

[3] See p. 125. [4] See p. 108.

deudsch, [Wittemberg. 1529.[5] obl. 4to] ; *Musurgia seu praxis musicæ*, by Othmar Nachtigal, or Nachtgall—*Lat.* Ottomarus Luscinius—[Strasburg. 1536, and 1542.] and the famous *Syntagma musicum* of Michæl Prætorius, [Wittemberg, and Wolfenbüttel. 1615, 1618, 1619, 1620. 4to. 3 vols. with an Appendix containing 42 plates.]

It would be impossible to over-estimate the historical value of this last-named work, of which the only copies known to exist, in this country, are those in the libraries of the Rev. Sir F. A. Gore Ouseley, and Mr. Alfred Littleton. Amongst its most interesting features are, the plates of the Musical Instruments in use at the time it was written, accompanied by detailed descriptions, including the mention of many, which, long before the time of Prætorius, were known only as antique curiosities. The plates represent *Trombones*, of four different sizes; the various forms of *Trumpets*, and *Horns; Cornets;* the *Flute à bec*, and *Flauto traversa; Hautboys*, both Treble, and Bass—under their old German names, *Pommer*, *Bass-Pommer*, *Schalmey*, and *Bombardon; Bassoons*, and *Dolcians; Double Bassoons; Sordoni*, and *Doppioni; Racketten;* several different kinds of *Krumhorn*, or *Lituus;* the *Corna-muse*, or *Musette;* the *Bassanello;* the *Schrey-*

[5] We have seen a rare copy of this work, containing a preface, dated 'Magdeburg. 1528.'

erpfeiffe; the *Sackpfeiffe*, or *Bagpipes;* and other Wind-Instruments, too numerous to mention. Then follow the Stringed Instruments, played with the Bow—the great Violin tribe, including the various kinds of *Viol da gamba*, *Viol bastarda*, and *Violone*, or *Double-Bass*, all played between the knees; and the *Viola da braccia*, the *Violino da braccia*, the *Tenor Violino da braccia*, and the *Violetta picciola*, played upon the arm. The next class includes the less perfect Instruments, in which the strings are plucked by the fingers, or played with a Plectrum; as, the *Harp*, *Lute*, *Theorbo*, *Mandolin*, *Lyre*, and *Guitar*. The last division embraces the keyed Instruments; the *Harpsichord*—known as the *Clavicymbalum*, *Gravicembalo*, or, more simply, the *Cembalo;* the *Spinet*—called, in England, the *Virginalls;* the *Clavicytherium*, or *Clavichord;* the *Claviorganum;* the *Arpichordum;* a strange compound of the Harpsichord and Viol, called the *Nurembergisch Geigenwerck*, and, last of all, the *Organ*, the various developments of which are traced, from the primitive *Regall*, and *Positif*, to the largest Instruments known at the beginning of the 17th century.

It would be manifestly impossible for us to speak, in detail, of one tithe of the Instruments here enumerated; but, a few words concerning the early history of the principal Stringed and Keyed Instruments are indispensable to the clear understanding of our subject.

We have spoken of the *Rebec*, as the true progenitor of the Violin. In illuminated MSS. of the 12th and 13th centuries, this is represented as not unlike the Mandoline in form, with trefoil 'Sound-holes,' and a carved head in the place of the modern 'Scroll,' fitted with three strings, and played with a Bow of somewhat rounded form; thus showing the origin of all the principal features which were brought to so high a state of perfection, between the closing decads of the 17th century, and the beginning of the 18th, by makers whose work has never since been rivalled. Foremost among these great Artists—for we can call them by no less honourable a name—stand the members of the celebrated Amati family; the founders of the 'Cremona School,' from which so many fine old Italian Violins have been indiscriminately called, by the uninitiated, 'Cremonas.' The leading spirit of the house was Andrea Amati [1520—1577], whose improvements upon the Stringed Instruments made, at Brescia, by Maggini, and Gaspar da Salo, the most celebrated Artists of the still older 'Brescian School,' prepared the way for much of the perfection that was so soon to follow. His brother, the elder Nicolo, confined his attention chiefly to the Bass Viol. Antonio [1565—1620][6] and Geronimo, Andrea's two sons, carried out their father's ideas with enlightenment,

[6] It is necessary to state that no two historians agree on the subject of these dates.

and vigour; but, the greatest genius of all was Geronimo's son, the second Nicolo, [1596—1684], whose best works are simply priceless. Under his son—another Geronimo—the celebrity of the house declined, never to rise again. Another celebrated family of Cremonese Artists, was that of the Guarnieri. The founder of the house, Andreas Guarnerius, whose Instruments bear dates from 1650, to 1695, was a pupil of Nicolo Amati. His sons, Joseph—distinguished as *Filius Andreæ*—[Dating between 1690, and 1730], and the elder Peter, [Dating from 1690, to 1735], were excellent makers, as was also Joseph's son, the younger Peter, [Dating from 1730, to 1755], who worked chiefly at Venice. But, the greatest of the family was another Joseph, surnamed *Del Gesu*, [*Nat.* 1683. *Ob.* 1745] ; a nephew of the venerable Andreas, and so excellent a maker, that one of his finest Violins can scarcely be bought, at the present day, for less than four or five hundred guineas. Another famous Cremonese maker—the last great artist of the School—was Antonio Stradivari, [1649—1737], Nicolo Amati's most famous pupil, whose Instruments yield neither to those of Nicolo Amati, nor those of Joseph Guarnerius. The value of a fine Stradivari, of the finest period—*circa* 1698—1728—as at present estimated, is about five hundred guineas. Probably no two finer specimens exist than those

now in the possession of Herr Joachim, and always used by him in his public performances. The subjoined engraving shows the front and side view of an Instrument of this splendid period.

Fig. 29.

Two views of a Stradivari Violin, of the best period. [Dated 1708.]

The greatest of the German Violin-makers was undoubtedly Jacob Stainer, of Absam, near Insbruck, in the Tyrol, [1621—1683]. Less powerful than those by the great Italian makers, his Instruments are of infinite sweetness, and beautifully finished. Many of his Violins have a carved lion's head in place of the usual Scroll—a characteristic, which, of course, has been extensively copied for purposes of forgery.

Our English Violin-makers, of the so-called 'London School,' were very numerous; and many

of their quaint Instruments are still deservedly prized. Among the greatest of them are ranked, Edward Pamphilon, [*circa* 1685], of Old London Bridge; Peter Wamsley, [*circa* 1710—1730], of the Golden Harp, in Piccadilly; William Forster, [1739—1808], of S. Martin's Lane; Benjamin Banks, [1750—1795], who ended his career at Salisbury; and Richard Duke, [*circa* 1770], of Holborn, whose reputation is still high enough to prompt the manufacture of innumerable spurious Instruments, bearing his forged name.

Many of these early makers made Viols, of all kinds, as well as Violins, Violas, Violoncellos, and Double-Basses. Of these, the Instruments most popular, at the beginning of the 17th century were, the Treble, Mean, and Bass Viols, the Violetta, the Viol da gamba—a favourite Instrument, in England, as late as the reign of King Charles II.—and the beautiful Viol d' amore, used by Handel, in some of his early works, and even, in our own day, by Meyerbeer, who introduces it, with charming effect, in the accompaniment of an Air in the First Act of *Les Huguenots*. It was not until the second half of the 17th century that general acceptance was given to the principle, now universally adopted, of using, as the basis of the grand Orchestra, two Violins, in combination with a Viola, a Violoncello, and a Contra-Basso.

No less clear is the pedigree of the Harpsichord[7] than that of the Violin. As the one is descended, in a direct line, from the Rebec, so is the other from the still more ancient Psaltery—a shallow box, covered with a Sound-board, and fitted with metal strings, which were plucked with a Plectrum, made of ivory, metal, or quill, or, less frequently, with the tips of the fingers. In applying this principle to Keyed Instruments, all that was necessary was, to furnish each key with a separate quill, appended to an upright lever, called a Jack, which, when the key was pressed with the finger, plucked the strings in passing. This form of construction was first applied to the Virginal, or Virginalls; an Instrument which in the earliest known examples, was little more than a keyed Psaltery, though it eventually developed into the Spinet, of which we shall speak presently. It is impossible to say when, or by whom, the new principle was applied to the Harpsichord. The *Clavicymbalum* is mentioned, in the rules of the German Minnesingers, in 1404: but it seems certain that the invention originated in Italy. The oldest Harpsichord now known to exist is preserved in the splendid collection at South Kensington; and is inscribed, Hieronymus Bono-

[7] Ital. *Clavicembalo; Gravicembalo; Cembalo; Arpicordo.* Germ. *Claviczymbel; Flügel.* Fr. *Clavecin.* Eng. Harpsichord. 'Harpsichon' (Pepys).

niensis faciebat Romæ MDXXI. But, no Italian maker rivalled the beautiful Harpsichords manufactured by the Ruckers family, at Antwerp. Hans Ruckers, the head of the house, is said to have first made Double Harpsichords—i.e. Instruments with two Keyboards, placed one above the other, like those of an Organ, and fitted with an Octave Stop, connected with a shortened set of strings. Hans, and his four sons, Francis, Hans the younger, Andreas, and Anthony, enjoyed an European reputation, between the years 1579, and 1661, and even later. In England, the best Harpsichord makers were Burkhard Tschudi, (or Shudi), who first established the house of 'John Broadwood and Sons,' on the present premises, No. 33 Great Pulteney Street, Golden Square, in 1732; and Jacob Kirchmann, the founder of the present house of Kirkman and Sons. The Instruments made by these two enlightened mechanists—fellow-apprentices of a Flemish maker, named Tabel—were among the last used in this country, and exhibited many modern improvements, the latest of which was, the Venetian Swell, invented by Shudi, in 1769. The Grand Pianoforte is said to have been first publicly used, in preference to the Harpsichord, at the performance of the King's *Birthday Ode*, on the 4th of June, 1795. Our illustration represents a magnificent Double Harpsichord, presented by Messrs.

Broadwood and Sons to the South Kensington Museum, bearing the inscription ANDREAS RUCKERS ME FECIT Antverpiæ 1651, and said to have been the property of George Frederic Handel, by whom it was bequeathed to Christopher Smith.

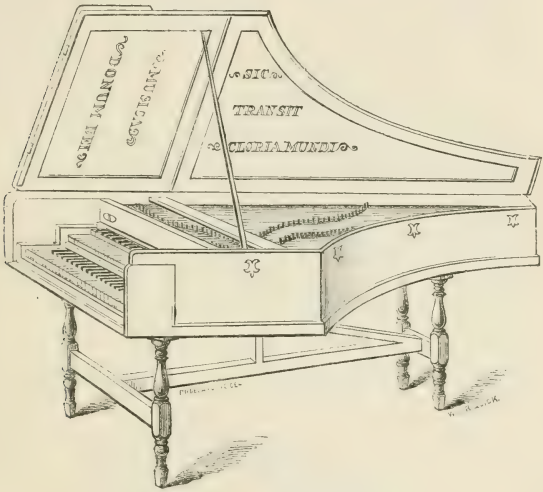


FIG. 30

Handel's Harpsichord, in the South Kensington Museum. [Dated 1651.]

The Spinet,[8] already mentioned, under its early name of Virginal, as a precursor of the Harpsichord, was used as a substitute for it, until a very late epoch in the history of both. In the

[8] Ital. *Spinetta.* Fr. *Epinette.* Old Eng. *A paire of Virginalles.*

period of its perfection, it bore exactly the same relation to the Harpsichord that the old-fashioned Square Pianoforte bore to the Grand Pianoforte of modern times. Pepys [April 4, 1668.] tells us that he bought one, instead of a 'Harpsichon,' because it 'takes up less room.' The oldest known example is a Spinet, by Franceso di Portalupis, dated 'Verona, 1523,' and now preserved in the Museum of the Conservatoire, at Paris. The oldest in the South Kensington Museum is by Annibale Rosso, of Milan, dated, 1555. Beautiful Spinets were made, at Antwerp, by the Ruckers family; but, some of the finest known examples are of English manufacture. Some of those made by John and Thomas Hitchcock, during the reigns of Charles I. and II., possess a compass of five complete octaves, from G to G; a range unequalled in Continental Instruments.

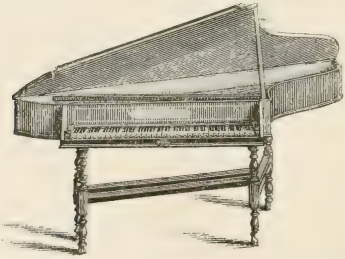


Fig. 31.
Spinet, by Thomas Hitchcock. [*Circa* 1645.]

Another equally celebrated name was that of

Charles Haward, who made the Spinet chosen by Pepys. The subjoined illustration represents a beautiful Spinet, by Charles Haward, the Keyboard of which is arranged in the German fashion, with Naturals of snake-wood, nearly black, and Sharps of ivory. The compass includes four octaves and one note, from B, to C.

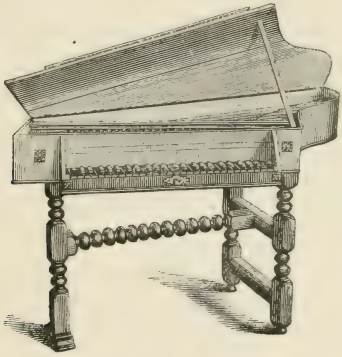


FIG. 32.

Spinet, by Charles Haward. [*Circa* 1668.]

Another form of Keyed Instrument, very popular during the Middle Ages, was the Clavichord; called, in France, the Manichord, and best known, in Germany, under the generic name of Clavier. The origin of this has been sometimes traced back to the Dulcimer, or Hackbrett, (a kind of Psaltery like that carried by the Skeleton in the *Danse Maccabre*, played by two small hammers, instead of a

plectrum): and sometimes—perhaps more clearly—to the Monochord, with a movable bridge. It partakes, in fact, of the character of both those Instruments, without very closely resembling either. The sound was produced by a perpendicular wedge of metal, called a Tangent, placed at the back of the key. The strings, of thin brass wire, rested on a general damper, of cloth. Each string, when struck by the Tangent, was raised from this, and thus allowed to vibrate, until the finger left the key, when it was silenced by sinking down to its former position upon the cloth. The tone was exquisitely soft, and plaintive, and capable of much expression under a cultivated touch. It was for this very beautiful Instrument—and not, as is commonly supposed, for the *Clavecin*, or Harpsichord—that Sebastian Bach wrote the forty-eight Fugues called the *Wohltemperirte Clavier*. The form of the Instrument, as will be seen from the subjoined illustration, resembled that of a very small Square Pianoforte. The Keyboard was usually fitted with ebony Naturals, and ivory Sharps like those of the Organ.[9]

[9] Though this is not a fitting place in which to discuss the characteristics of the more modern Pianoforte, we may remark that the descent of this well-known Instrument is far more clearly traceable than that of the Clavichord to the venerable Dulcimer; since its sound is really produced by striking metal strings with miniature hammers. The Grand Piano-Forte is, in fact, a keyed Dulcimer, in principle, and a Harpsichord, in form and mechanism.

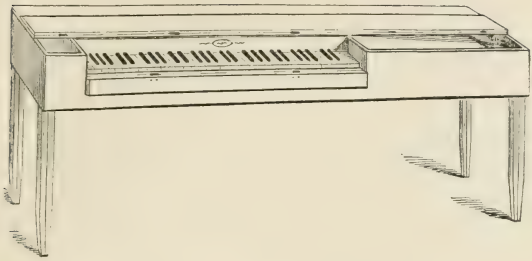


Fig. 33.
A German Clavichord. [17th century.]

Of far greater antiquity than any of these Keyed Instruments is the Organ—the noblest creation of its class, though its undoubted progenitor was the rustic Syrinx, vulgarly known as Pan's Pipes, or the Mouth-Organ. Organs of simple construction—sometimes blown by water-power, and therefore called Hydraulic Organs—were in use at a very early period. Two very simple forms, used in the early Middle Ages, were, the Regal, and the Positif—the former, so small, that Angels are sometimes represented, playing, with the right hand, on the keys of a Regal held in the left. We hear of Organs, in Spanish Churches, as early as the year 450. One was certainly used, at Rome, in the time of Pope Vitalian, *i.e.* about the year 666. The first Organ played in France was sent, by the Emperor Constantine Copronymus VI., to King Pepin, who had it placed in the Church of S. Cornelius, at Compiégne, about the year 757. In 811,

the Emperor Charlemagne caused one to be made, in imitation of this, at Aix-la-Chapelle. This was the first known in Germany. Another is said to have been sent to Charlemagne, at Aix-la-Chapelle, about fourteen years later, by the Caliph Haroun al Raschid. In England, Organs were by no means uncommon, as early as the year 700; and old English writers invaribly speak of the Instrument as 'a pair of Organs.' A very famous Organ—minutely described by Michael Prætorius, in the *Syntagma musicum*—was built, for the Cathedral at Halberstadt, in 1361. Immense improvements were made, in the 16th century; and, in the 17th, and the earlier half of the 18th, many of the most celebrated Instruments on record were made in Germany, in Holland, in France, and in our own country. For many years, the Organ in the Church of S. Bavon, at Haarlem, built by Christian Müller, in 1735—1738, enjoyed the reputation of being the largest in the world. Those at the Church of S. Laurent, Rotterdam, the Cathedral at Ulm, and the Monastery, at Weingarten, were not very far behind it. In France, large Organs were built for Notre Dame de Paris, the Church of S. Eustache, and the Cathedrals of Reims, and Toulouse. The best English Organ-builders, in the 16th, 17th and 18th centuries, were, Antony Duddyngton, (who built the Organ at All Hallows, Barking, in 1519); Thomas Dallam, (King's College Chapel, Cambridge, 1606);

Robert Dallam, (Yorkminster, 1632—1634); — Harris, (Magdalen College, Oxford, 1637); Bernhardt Schmidt—known, in England, as Father Smith—a naturalised German, and the most famous Organ-builder in London, (The Banquetting Room at Whithall, 1660; The Temple Church, 1682-4; and S. Paul's Cathedral, 1694—1696); Ralph Dallam, (S. George's Chapel, Windsor, 1661); John Loosemore, (Exeter Cathedral, 1666); Thomas Harris, (Worcester Cathedral, 1667); Renatus Harris, (Magdalen College, Oxford, 1690); Abraham Jordan, (S. Saviour's, Southwark, 1703); Richard Bridge, (Christ Church, Spitalfields, 1730); — Parker, (The Foundling Hospital, 1749); Samuel Green, (Greenwich Hospital, 1789); with Byfield, England, and the later builders, Messrs. Hill and Sons, and others, too well known, at the present day, to need separate mention. The most celebrated Organ-builder now carrying on the great work of improvement, in France, is M. Cavaillé-Coll, the builder of the magnificent Instruments at Notre Dame, S. Sulpice, and the Madeleine. In Germany, the best modern Organs are made by Herr Schulze.

Old Organs, more mellow in tone than those more recently built, are rarely found in their original condition; the worn-out mechanism frequently needing extensive restoration, and the temptation to introduce new Stops being irresistible. Our engraving of

the famous Organ at Haarlem is taken from a drawing made about fifty years ago.

The foregoing remarks will show that, if Instrumental Music was not in a very advanced condition, in the early years of the 17th century, its neglect arose from no lack of available Musical Instruments. We have already chronicled the improved forms of Instrumentation introduced, by Monteverde, in Italy. But, more than a quarter of a century before the production of Monteverde's *Arianna*, a notable feat had already been accomplished, in France. Amongst the festivities which accompanied the marriage of Anne, Duc de Joyeuse, with Margaret of Lorraine, sister-in-law to King Henri III., was a theatrical representation called the *Ballet comique de la Royne*, performed, with almost incredible splendour, at the Château de Moutiers, on Sunday, the 15th of October, 1581. The piece was planned by Baltasar de Beaujoyeulx, the incidental verses written by M. de la Chesnaye, and the Music composed by Maîtres Beaulieu, and Salmon. The performance, which lasted from ten o'clock, in the evening, until four, the next morning, was enriched by decorations of the most magnificent description, and accompanied by a band of ten Violins, Lyres, Lutes, Harps, a Flageolet—played by Pan—and other Instruments; while the dome of the ball-room concealed no less than ten *concerts de musique*, consisting of Hautboys, Cornets, Trom-

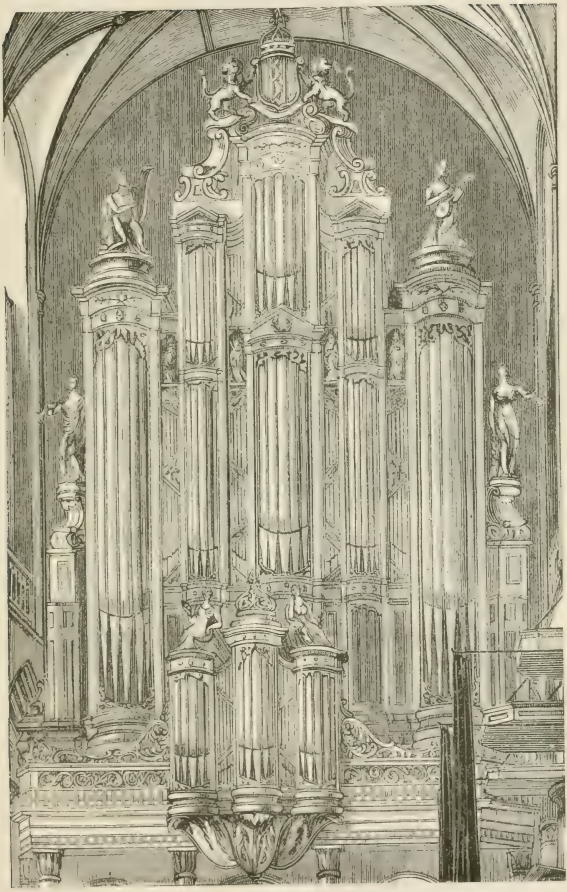


Fig. 31.

The Haarlem Organ. [Completed 1738.]

bones, Viole da gamba, Lutes, Harps, and Flutes; besides 'forty more Musicians, playing upon other Instruments, different from the preceding.' This was a numerous Orchestra, indeed. We subjoin a specimen of the Music, which was printed, in a complete form with the text, in 1582.

*Le son de la Clochette.**
From Le Ballet Comique de la Royne (1581).

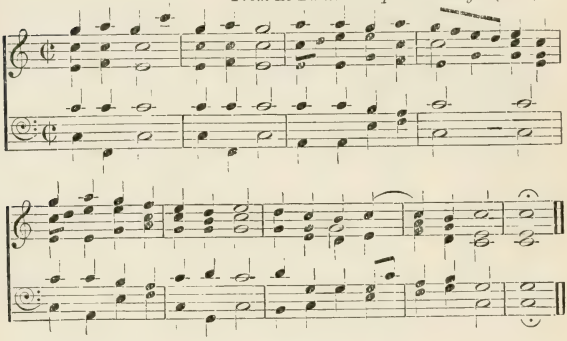


FIG. 35.

From these small beginnings—utterly insignificant in their artistic value, notwithstanding the splendour which accompanied their performance—arose a style of Instrumentation which, as the century progressed, assumed very grand proportions indeed, exhibiting a variety of interesting characteristics,

* By an absurd anachronism, this really graceful composition is now universally attributed to King Louis XIII. The music-shops of the present day are deluged with more or less corrupt versions of the original Melody.

which can be most conveniently studied in connection with the works of the several Composers by whom they were either invented, or brought to comparative perfection.

CHAPTER XIV.

THE LATER COMPOSERS OF THE SEVENTEENTH CENTURY.

Though the first productions of the Monodic School were abundantly disfigured by the defects naturally consequent upon the sudden adoption of a new and untried style, no long time elapsed before the apostles of progress saw their labours crowned with a glorious and well-merited success. The early efforts of Monteverde, and Cavalli, prepared the way for a later generation of composers, whose works are, even now, regarded as masterpieces of a style, none the less beautiful because no longer cultivated.

The most prominent Italian composers of the brilliant period which followed the inauguration of the Monodic School were, Carissimi, Colonna, Alessandro Stradella, Francesco and Luigi de' Rossi, and greatest of all—Alessandro Scarlatti.

Giacomo Carissimi is supposed to have been born, at Marino, in the Roman States, about the year 1604; and is known to have died, at Rome, in 1674. He devoted himself chiefly to the com-

position of Sacred Music, to which he imparted an ineffable grace, combined with a richness of instrumental accompaniment very much in advance of the age. Very little of his Music has been published; but the Libraries of Christchurch, Oxford, the Fitzwilliam Collection, at Cambridge, and the British Museum, contain rich collections of his MSS., many more of which are preserved in the Paris Library, and that of the Conservatoire. His Oratorios, *Jefte*, and *Jona*, have lately been published, in a complete form, in London.

Giovanni Paolo Colonna was born at Brescia, in 1640, and died, at Bologna, in 1695. His only Opera, *Amilcare*, was produced in 1693, but added little to his fame. His Sacred Music is massive, dignified, and in every way worthy of the School to which it belongs. The Royal College of Music possesses a rare volume, containing a Mass, and an *Officium defunctorum*, for eight voices, of remarkable grandeur.

The name of Alessandro Stradella has been so frequently mentioned, in connection with a fatal love adventure, that it seems to belong more properly to the domain of Romance, than to that of sober History: nevertheless, he has left behind him tangible proofs of a very extraordinary talent. He is said to have written many Operas; but two only are now to be found: *La Forza dell' Amor paterno*,

dated, Genoa, 1578, and *Il Trespolo*, said to have been performed, at Bologna, in 1682. His greatest work, however, was an Oratorio, called *S. Giovanni Battista;* and, upon the history of this is based the romantic tradition which has rendered his name familiar to many who have never heard a note of his Music.

During the course of a protracted residence in Venice, Stradella became acquainted with, and deeply enamoured of, a lady named Ortensia, the *protégée* of a nobleman of high rank, who, in the oldest account we possess, is called Pignaver, though later writers have described him as a cadet of the Contarini family. On hearing of the young composer's passion for Ortensia, Pignaver hired two *bravi* to assassinate him. With the dogged pertinacity of their class, these desperate men followed Stradella to Rome; and, hearing that his Oratorio was to be performed, on a certain afternoon, in the Church of S. Giovanni in Laterano, they fixed upon that day for the commission of their crime. To while away the time, they entered the Church; but the beauty of the Music affected them so deeply, that, instead of carrying out their horrible purpose, they warned their intended victim of the danger with which he was threatened. Stradella then fled to Turin, where the attempt upon his life was repeated, by another party of assassins, who, at Pignaver's instigation,

wounded him severely, but failed to kill him. After this, he married Ortensia, and removed, with her, to Genoa, where a third band of *bravi* actually succeeded in assassinating him, together with his young and beautiful wife. According to Bonnet-Bourdelot, who gives the legend in detail, the actual assassination took place about the year 1670, a year having then elapsed since Stradella's recovery from the wound received at Turin: but there are reasons for believing that the Oratorio was not performed at Rome until some six or seven years later than this; and a Cantata, called *Il Barcheggio*, is known to have been composed by Stradella in 1681. The whole story, indeed, needs confirmation.

Stradella is best known, at the present day, by an *Aria di Chiesa*, entitled *Pietà Signore*, popularly believed to have formed part of the Oratorio, and to have been the very Air by the solemnity of which the assassins were turned from their dastardly purpose. The task of exposing a popular fallacy is always an ungrateful one. But, it is impossible to believe that this very beautiful composition is really the work of Stradella. It certainly forms no part of *S. Giovanni Battista;* and the words are, as certainly, to be found in Scarlatti's Oratorio, *Santa Theodosia*. In style, it resembles neither the work of Stradella, nor that of Scarlatti; but it certainly does bear a most remarkable resemblance to

the style of Francesco de' Rossi, to whom, however, we have never heard it attributed. The idea that it is the work of Rossini, or Niedermeyer, is even more extravagant than its popular acceptance as a genuine composition by Stradella himself.

Francesco de' Rossi, from whose pen we possess compositions closely resembling the style of the *Aria di Chiesa*, was a Canon of Bari, where he is known to have been living in 1680—1688. His best Operas were *Il Sejano*, *Clorilda*, *Mitrane*, and *La pena degl' occhi*. Few Contralto singers are unacquainted with the beautiful Scena, *Ah rendimi qual core*, from *Mitrane*.

Luigi Rossi, of whose presence in Rome we hear as early as the year 1620, was also a very talented composer. Many of his Cantatas exist, in MS., in the Libraries of Christchurch, Oxford, and the British Museum; and a MS. Opera—*Il Palazzo incantato*—may be seen in that of the Royal College of Music.

But, none of these composers rivalled, either in talent, or reputation, their great contemporary, Alessandro Scarlatti. This brilliant genius was born at Trapani, in Sicily, in 1659, and was a pupil of Carissimi. The secret of his enormous strength lay in his recognition of the true value of Counterpoint. Undazzled by the fallacies of the Renaissance, he was wise enough to see that the Art for which Peri

and Monteverde had expressed their undisguised contempt formed the technical basis of all true greatness in Music. Convinced that natural talent, uncultivated by severe study, lost more than half its force, he laboured at the Science of Composition, until he found himself everywhere recognised as the most learned Musician, as well as the greatest genius, of the age. His power of production was almost incredible. His first Opera, *L' Onestà nell' Amore*, produced in 1680, was followed, at different intervals, by no less than a hundred and fourteen others. He is known to have written two hundred Masses; and far more than twice that number of Cantatas; besides innumerable other works. Unhappily, very few indeed of these have been printed. The Library at Christchurch possesses three of his Operas, in MS.—*Gerone*, dated '1692 *e scritta* 1693,' *Il Flavio Cuniberto*, and *La Teodora Augusta;* and one, *Il Prigioniero fortunato*, is in the Dragonetti Collection at the British Museum: but these are valuable rarities. The style of them all is wonderfully advanced. *Gerone*, and *La Teodora*, contain Airs with Trumpet *obbligato;* and *Il Flavio Cuniberto* begins with a regular Overture. Signs of rapid progress are everywhere apparent—most of all, in the conduct of the Recitative, and the form of the Aria. Scarlatti, indeed, enjoys the credit of having invented both the Accompanied Recitative, and the

Da Capo. To the first of these, Dramatic Music is indebted for one of its most powerful means of expression: the second, though in itself a great invention, very nearly proved its destruction. That the *Da Capo*, which played so important a *rôle* in the Vocal Music of the 17th and 18th centuries, contributed greatly to the advancement of 'Form' in musical Composition, there can be no doubt; but, it was altogether opposed to the truth of dramatic expression. That the action of a stirring Scene should be delayed, in order that the singer might repeat the first part of his Air, in its integrity, after the conclusion of the second part, was absurd. That the process should he repeated, in Air after Air, almost without exception, was monstrous. And so it came to pass, that, notwithstanding the merit of the invention, it introduced a new element which, in process of time, degraded the Opera to the level of a Concert on the Stage. Peri, and his contemporaries, worked upon a true principle, though their Music did not possess intrinsic beauty enough to render it endurable at the present day. Scarlatti and his disciples wrote beautiful Music, but worked upon a principle so false, that it struck at the very root of true dramatic effect. We know, now, that the ultimate success of the Musical Drama depended upon the union of the two strong points, and the elimination of the weak ones—the

production of beautiful Music, upon true dramatic principles—but a weary period elapsed before another genius, greater than even that of Scarlatti, demonstrated the possibility of reducing this axiom to practice.

Alessandro Scarlatti died, at Naples, in 1725, leaving behind him a son, named Domenico, who became one of the greatest Harpsichord players on record, and with whom, ere long, we shall meet again.

His greatest contemporaries, in Germany, were the older members of the Bach family, who steadily advanced the progress of Art, more especially in the higher branches of Sacred Music, and Music for the Organ, until the glories of their immortal House culminated in the great John Sebastian Bach, whose productive power, during the earlier half of the 18th century, rivalled that of Scarlatti in the 17th.

In France, a distinctive national School was inaugurated, about the middle of the 17th century, by Giovanni Baptista Lulli, a native of Florence, who was brought to Paris, in 1646, as Page to Mademoiselle de Montpensier. Though then only thirteen years of age, Lulli had already shown signs of precocious talent; but he was too young to have cultivated a *specialité*, and to this fortunate circumstance France was indebted for the formation of a

School which she may justly claim as her own. He afterwards obtained a place in the Royal Band; and gave so great satisfaction to King Louis XIV., that a smaller Band, *les petits violons*, was established for him, and placed under his sole command. He now devoted himself to composition; was permitted to prepare the Ballets in which the King himself danced; and, jealous of the success of Cambert, in a higher walk of Art, ended by composing Operas, in a style peculiarly his own. With the assistance of Madame de Montespan, he obtained, in 1672, the privilege, formerly granted to the Abbé Perrin, of establishing an Académie de Musique; and the power thus placed in his hands enabled him to bring out his Operas—the *libretti* for which were furnished by Quinault—with extraordinary magnificence, and to lay, in them, the foundation of the national *Grand Opéra*. Within the short space of fourteen years, he produced no less than twenty Operas, the most successful of which were, *Thesée* [1675], *Atys* [1676], *Isis* [1677], *Roland* [1685], and *Armidé* [1686]. He enjoys the credit of having invented the form of Overture, consisting of a stately Prelude, a Fugue, and a concluding Minuet, or other Dance Tune, which Handel brought to perfection, and almost every composer of the period cultivated with success. But the strongest point in his Operas was, the rhetorical force of his Recitative; and it is chiefly to this that

he owes his reputation as the father of the French *Grand Opéra.*

Lulli died, in 1687, leaving the Académie de Musique firmly established, though many years elapsed before a successor capable of worthily carrying on his work appeared upon the scene.

CHAPTER XV.

THE ENGLISH SCHOOL OF THE RESTORATION.

While Alessandro Scarlatti was labouring for the advancement of Italian Art, and Lulli establishing a national School, in France, England did not remain idle.

Though the Great Rebellion put an end, for the time, to all hope of progress, a brighter period was not far distant; and the School established, under the patronage of King Charles II., after the Restoration, was one of the richest we have ever possessed. The hatred of the Puritans for Music had, long before this, resulted in the dispersion of every Cathedral and Collegiate Choir throughout the country. The new race of preachers, and their congregations, detested the Music of the Anglican Church with all the bitterness of which sectarian bigotry was capable. Every Organ and Office-Book that fell into their hands was destroyed, as a sacred duty. Every aspiration after the beautiful in Art was condemned, as an inspiration of Belial. It is said that Crom-

well's partiality for Music prompted him to bestow the Oxford Professorship on the Lutenist, John Wilson, in 1656. Milton certainly cultivated the Art; and wrote verses in praise of his 'tuneful' friend, Henry Lawes. But these were isolated instances. The people were not 'tuneful.' It is true, they sang metrical Psalms, in unison, after the Genevan manner, with never-failing perseverance; but their zeal was untempered by discretion, and their vocal performances were as far removed beyond the pale of legitimate Art as those of a wild camp-meeting at the present day. The re-integration of a Cathedral or Collegiate Choir, under such circumstances as these, was a matter of infinite difficulty. Few parents would permit their children to wear the hated Surplice. Scarcely an Organ remained in England: and, so successful had been the raid upon the Choir-Books, that no complete copy of the Rev. John Barnard's 'First Book of Selected Church Music,' published in 1641, is believed to be now in existence; though, happily, it has been found possible, within the last few years, to make up an entire set of the ten precious volumes, by the union of two imperfect copies in the Libraries of Hereford Cathedral, and the Royal College of Music.[1] It seems, indeed, more than probable that a certain

[1] This last-named Library was formerly the property of the Sacred Harmonic Society.

number of complete copies may have been found, at the time of the Restoration, and may have since disappeared. For, as it was not until many years after this that a second collection issued from the press, it is clear that such stray copies, supplemented by a few rescued MSS., must have furnished the only *répertoire* accessible to Cathedral Choirs, during the period of their reorganisation. That a certain number of MSS. were saved from destruction, by the piety of Choristers, and Clergy, cannot be doubted, since many such treasures are still in existence. But, their number was, comparatively, very small indeed; and the difficulty of obtaining them was almost insurmountable.

Yet, notwithstanding this formidable array of difficulties, no sooner was King Charles II. firmly established at Whitehall, than he reorganised the Choir of the Chapel Royal, on a grander scale than it had ever before presented; wisely committing its management to Captain Henry Cooke, a former Chorister, who, on the breaking out of the Rebellion, had relinquished the profession of Music, for that of Arms, and, joining the Royalist Army, had received, in 1642, a Captain's Commission, thus bravely earning the military title, which he retained until his death, in 1672.

Happily for Art, the turmoils of war had not tempted Captain Cooke to relinquish the Study of

Music. As a trainer of Choristers, he was unrivalled; and, on receiving the appointment of 'Master of ye Children,' in 1660—the year of the Restoration—he exercised his talent to such good purpose, that no long time elapsed before three of his first set of Choristers—Pelham Humfrey, John Blow, and Michael Wise—were recognised as leaders of the new English School. Among his colleagues were three experienced Musicians, Dr. William Child, (or Chylde), Dr. Christopher Gibbons, (son of Orlando), and Edmund Low, who, having sung as Choristers—the two first among the 'Children,' during the reign of King Charles I., and the last, at Salisbury Cathedral—were now appointed joint Organists of the Chapel. To these were added, Henry Lawes—whose brother, William, a better Musician than himself, had fallen gloriously, with other Royalist Officers, before the walls of Chester, in 1645; and nineteen other Gentlemen; two of whom, Henry and Thomas Purcell, afterwards became famous as the father and the uncle of the greatest musical genius that England ever produced. Lawes was appointed 'Clerke of the Checke.' Though not a great composer, he had been chosen by Milton, to prepare the incidental Music for *Comus*, in 1634; and he now received a commission of far greater importance—that of composing, in conjunction with Captain Cooke, the Music for the

approaching Coronation, which took place on April 23, 1661. The Music played by the 'Sagbutts and Cornets,' during the King's triumphal progress from the Tower to Whitehall, on the previous day, was composed by Matthew Locke, an old Chorister of Exeter, whose talent far exceeded that of the best of his colleagues, and whose name, thanks to his famous and deservedly popular *Music to Macbeth*, is as well known, at the present day, as it was at the time of which we are writing.[2]

The Procession to Whitehall was too important, as a political demonstration, to be lightly passed over. The 'spectacle' was magnificent, and the 'Musick for ye Sagbutts and Cornets' produced so marked an effect that Matthew Locke was at once promoted to the Office of 'Composer in Ordinary to the King.' In this capacity, he assisted his trusty companions in their earnest endeavours to recover the ground which had so unhappily been lost, and contributed his share of the new Anthems and Services needed for the resuscitated Choir. The exact manner in which the Anthems sung at the Corona-

[2] Within the last few years, critics have manifested a growing inclination to attribute the beautiful old 'Musick in Macbeth,' to Purcell. The idea, first broached by Dr. W. Hayes, is now adopted by critics whose opinions cannot be lightly set aside: but, no direct evidence can be brought forward in support of it; and, in the absence of such evidence, it is manifestly unsafe to reject a tradition which for so many years was received without question.

tion were divided between Henry Lawes and Captain Cooke cannot be ascertained; but, it is certain that Lawes composed *Zadok the Priest.* The compositions produced by Dr. Child, between the date of his appointment, and the time of his death, were very numerous. But, the style of these hard-working veterans was not that in which the King delighted. During the weary years he spent in exile, the 'Merrie Monarch' had cultivated a passionate love for the lighter form of Church Music then fashionable on the Continent; and, most especially, for that introduced by Lulli at the Court of France. Compared with this, the solemn strains of Tallis, Byrd, and even the more tuneful phrases of Farrant, and Orlando Gibbons, seemed severe indeed. The deep tones of the Organ seemed but a poor substitute for the ceaseless changes of the full Orchestra. The veterans did their best: but, the King's taste was not their taste; and, with the most loyal intentions in the world, they scarcely succeeded even in meeting it half way.

In imitation of the usages then prevailing at Versailles, the King filled the Organ-loft of the Chapel Royal with Viols, Sagbutts, and Cornets; and commanded his Organists to intersperse their Anthems with Ritornelli, calculated to display the powers of these brilliant instruments to the greatest possible advantage. In a document still in exist-

ence, in the handwriting of Thomas Purcell, the names of twenty-four instrumental performers are mentioned, under the title of 'The Gent. of his Maj^tie's Private Musick.' Elsewhere, they are called 'His Majestie's Violins;' and, in 1672, we hear of the appointment of Thomas Purcell, and Pelham Humfrey, as 'Composers in Ordinary for the Violins.' The new instruments were first introduced, on Sunday, the 14th of September, 1662; and, among those who were permitted to hear them was a gentleman to whose quaint pen we are indebted for a mass of priceless information on this, as on so many other subjects. In his immortal Diary, Pepys tells us how, on the day in question, he went—

'To Whitehall Chapel, when sermon almost done, and I heard Captain Cooke's new musique. This the first of having vialls and other instruments to play a symphony between every verse of the anthems, but the musique more full than it was last Sunday, and very fine it is. But yet I could discerne Captain Cooke to overdo his part at singing, which I never did before. [September 14, 1662.]'

In another entry, the 'symphonys' are again described; but, without special mention of the 'vialls.'

No record could possibly be more circumstantial than this; yet, there is a difference between the date here mentioned, and that given by Evelyn,

who, in describing his visit to the Chapel, on Dec. 21, 1662, tells us that—

'One of his Majesty's chaplains preached; after which, instead of the ancient, grave, and solemn wind musiq accompanying the organ, was introduced a concert of twenty-four violins between every pause, after the French fantastical light way, better suiting a tavern or playhouse than a Church. This was the first time of change, and now we no more heard the cornet which gave life to the organ; that instrument quite left off in which the English were so skilful. [Dec. 21, 1662.]'

It is difficult to reconcile these conflicting accounts, except upon the hypothesis that Evelyn, having attended the Services less frequently than Pepys, supposed that the Violins were really played for the first time on the occasion on which he first heard them played.

Pepys was a constant attendant at the Chapel Royal; and his complaint that Captain Cooke seemed to 'overdo' his part, on the occasion in question, was probably just; for he fully appreciated Captain Cooke's talent, as we find from other entries.

'After sermon, a brave anthem of Captain Cooke's, which he himself sang, and the king was well pleased with it. [August 12, 1660.]'

'A poor dry sermon, but a very good anthem of Captain Cooke's afterwards. [Oct. 7, 1660.]'

'To Whitehall Chapel, with Mr. Childe, and there did hear Captain Cooke and his Boys make trial of an anthem against tomorrow, which was brave musique. [Feb. 23, 1661.]'

'Captain Cooke, Mr. Gibbons, and others of the King's musicians were come to present my Lord with some songs and symphonys, which were performed very finely. [May 19, 1661.]'

'After dinner, Mr. Townsend was called upon by Captain Cooke; so we three went to a taverne hard by, and there he did give us a song or two, and without doubt he hath the best manner of singing in the world. [July 27, 1661.]'

'We had an excellent anthem sung by Captain Cooke and another, and brave musique. After dinner, to Chappel again, and there had another anthem of Captain Cooke's. [May 18, 1662.]'

'Captain Cooke and his two Boys did sing some Italian songs which, I must in a word say, I think was fully the best musique that I ever yet heard in all my life. [Dec. 21, 1663.]'

It is clear, from this, that Captain Cooke worked hard, and successfully. Clear, also, that his style was more advanced than that of Drs. Child, and Gibbons, who still clung to the old traditions. The last entry proves that the Choristers also were making splendid progress. The names of the two Boys are not mentioned; but we may be sure that Pelham Humfrey was one of them, while the other was, in all probability, either Michæl Wise, or John Blow. That three such Choristers should be singing together was a happy coincidence on which any Choirmaster in the world might well have congratulated himself. Yet, it did not represent so much as the moiety of Captain Cooke's good fortune. For, by this time, he had reinforced the Choir of the Chapel Royal with three more Children, of such superlative excellence, that such a body of Choir-

Boys as that produced by the union of his first and second sets had probably never before, and has certainly never since, been gathered together. He must have been gifted with a wonderful talent for the recognition, not only of beautiful voices, but of youthful talent, also; or he would not have succeeded in finding, as the coadjutors of Humfrey, Wise, and Blow, three such Boys as Thomas Tudway, William Turner, and, greater than all combined, Henry Purcell.

King Charles treated his Choristers with that bonhomie which was inseparable from his nature, and gave their talent every possible encouragement. He wished them to compose; and they naturally strove, with heart and soul, to please a master who knew them all by name, and condescended to listen to their Anthems in open Chapel, and to testify his approval of them with a smile. This happened constantly. In Clifford's '*Divine Services and Anthems*,' published in 1663, we find the words of no less than five Anthems composed by Pelham Humfrey, 'One of the Children of His Majesty's Chappel;' and five more, by John Blow. Each one came to the front, in his turn; but an opportunity soon occurred for bringing forward three of them, together.

On a certain Saturday, intelligence was brought to Whitehall of a naval engagement resulting in the capture of 135 Dutch vessels. Overjoyed at the

victory, the King determined to celebrate it by a solemn Thanksgiving Service, on the following day; and, in order to render this as impressive as possible, he commanded that a 'Thanksgiving Anthem' should be composed for it, to the words, *I will alway give thanks*. Unhappily, not one of the Composers attached to the Chapel would undertake to produce Music, of the required grandeur, at so short a notice. But, the task that neither Dr. Child, nor Captain Cooke, felt bold enough to undertake, three of these wonderful Children declared themselves ready to perform—and actually did perform. Pelham Humfrey composed the first part of the Anthem, William Turner wrote the Bass Solo which formed the middle movement, and John Blow furnished the concluding Chorus. The whole was finished, in good time; and, on the following day, was sung, with success, at the solemn Thanksgiving. This marvellous history of the once-famous 'Club Anthem' rests on the authority of Thomas Tudway, whose MS. copy of the work is now in the Library of the British Museum. The story formed, of course, a portion of his own personal recollections of a very happy time; but it has been disputed, on the ground of some trifling chronological difficulty, and Dr. Boyce imagined the 'Club Anthem' to have been composed by the three Choristers in memory of their mutual affection for each other.

Surely the story told by their own school-fellow must be the true one![3]

Pelham Humfrey was, at this time, the leading spirit of the Choir; and, in every way, a very remarkable character. Pepys has drawn his portrait, more than once, in vivid colours.

'The anthem was good after sermon, being the fifty-first Psalme, made for five voices by one of Captain Cooke's Boys—a pretty Boy. And they say there are four or five of them that can do as much. And here I first perceived that the King is a little musicall, and kept good time with his hand all along the anthem. [Nov. 22, 1663.]'

The 'pretty Boy' must necessarily have been Pelham, for the Anthem in question is still in existence, and printed in Boyce's 'Cathedral Music.' As he was born in 1647, he must then have been between fifteen and sixteen years old. With regard to the 'four or five of them,' we have already shown that there were six, who could 'do as much.'

In 1664 Pelham quitted the Choir—no doubt, in consequence of the breaking of his voice—and was sent, at the King's expense, to study, in France, and Italy. He remained on the Continent between three and four years, spending the greater part of

[3] The objection is this. Pelham Humfrey left the Choir in 1664. The Duke of York's great naval victory over the Dutch was not won until 1665. But, in 1664, before war was formally declared, an engagement took place, in which the English captured no less than 135 Dutch vessels.

that time in Paris, where he studied under Lulli. He returned to England in 1667, and his manners and appearance are thus described by Pepys,—

'Home, and there find, as I expected, Mr. Cæsar, and little Pelham Humphreys, lately returned from France, and is an absolute Mosieur, as full of form and confidence and vanity, and disparages everything and everybody's skill but his own. But to hear how he laughs at all the King's musick here, at Blagrave and others, that they cannot keep time or tune, nor understand anything: and at Grebus, the Frenchman, the King's master of musick, how he understands nothing, nor can play on any instrument, and so cannot compose: and that he will give him a lift out of his place, and that he and the King are mighty great. [Nov. 15, 1667.]'

This picture is less pleasant than the earlier ones. But, however self-sufficient the bright stripling may have appeared, he was able to hold his own, with honour, against the most formidable of his rivals; as he proved, on the following day, when a selection of his Music was performed, before the King, at Whitehall. He was, in fact, by far the best English Composer then living; and the characteristic originality of the style he introduced so clearly marks a new point of departure in the development of Art, that he must always be regarded as the Founder of that brilliant but short-lived School of the Restoration, the brightest ornaments of which were cut off, before their prime, by acute disease, or sad and unexpected disasters. The King

fully appreciated his talent. He received the appointment of "Gentleman of the Chapel Royal,' even before his return to England. On the death of Captain Cooke, July, 13th, 1672, he was appointed 'Master of the Children;' and, less than a month afterwards, he was nominated Composer in Ordinary for the Violins to his Majesty, conjointly with Thomas Purcell. He died, at Windsor, July 14th, 1674, at the early age of twenty-seven; and was buried in Westminster Abbey. His compositions, both sacred and secular, are very numerous; and many of his Anthems, Odes, and secular Songs, are published, in various collections.

The School of the Restoration gave birth to two characteristic forms of composition which have never since been forgotten, though cultivated exclusively by English Composers. The first of these was, the Anglican Chant—the second, the Verse-Anthem.

When the work of re-organising our Cathedral Choirs first began, there were still enough old Choristers surviving for the instruction of new ones in the traditional method of singing the Psalms to the venerable Gregorian Tones. To prevent misunderstanding, on this point, Edward Low published, in 1661, his *Short Directions for the Performance of Cathedral Service;* and, in 1663-4, James Clifford, Minor Canon of S. Paul's, published a similar manual, entitled *Cathedral Services and Anthems.*

But, the solemn Plain-Chaunt Melodies accorded ill with the lighter Music then in vogue; and Composers of the new School were inspired with the idea of writing Chants of their own. The form they adopted corresponded very nearly with that of a Gregorian Tone, deprived of its Intonation.[4] The Chant comprised two members; the first of which consisted of a Reciting-Note, and Mediation —the second, of a Reciting-Note, and Ending. It was, clearly, as easy to adapt the Psalms to this, as to a true Tone. Later on, the length of the Chant was increased, so as to adapt it to two verses of the Psalm, instead of one. The first form was then called the Single Chant; the second, the Double Chant. And these two forms remain unchanged, to the present day.

The Verse-Anthem, notwithstanding the name universally applied to it, bore far less resemblance to the Full Anthem it was destined to displace, than to the more modern Cantata. From this it differed chiefly, in that it was usually written for a greater number of voices; and, that its Solo passages—the so-called 'Verses' from which it took its name—were interspersed, not only with Ritornelli, but with Choruses. The amount of choral writing was sometimes very small. The real interest of the Verse-Anthem centred in the passages allotted

[4] See pp. 84—86.

to one, two, three, or sometimes even more Solo Voices, with Ritornelli between them; but, it always ended with a Chorus, even if it did not begin with one; and the best writers took care that the concluding movement should take the form of an effective climax.

Michæl Wise was scarcely less successful in his treatment of the Verse-Anthem than his Choir-mate, Humfrey. He was appointed Organist of Salisbury Cathedral, in 1668; and was assassinated in the street, in 1687.

John Blow, who was made a Doctor in Music by Archbishop Sancroft, adopted a broader style. Without undervaluing the melodious sweetness of Humfrey, and Wise, he enlarged the basis of the Verse-Anthem, and made it a very grand composition indeed. His two great works, *I was in the spirit*, and *I beheld and lo! a great multitude*, are among the best Verse-Anthems we possess; and his Full-Anthems, *The Lord hear thee*, and *God is our hope*, are models of modern choral-writing. In 1669 he was appointed Organist of Westminster Abbey—a post which he relinquished, in 1680, in favour of Purcell, but resumed after Purcell's death. In 1674, he was made a Gentleman of the Chapel Royal; and, in the same year, he succeeded Pelham Humfrey as Master of the Children, in which capacity he had the happiness of educating a third set

of Choristers well worthy of that Royal nursery of Art, two of whom, Jeremiah Clarke, and William Croft, are reckoned among the best writers of the period. Dr. Blow had also a large share in the education of Purcell, who was his junior by many years. He died, in his sixtieth year, October 1, 1708. His compositions are very numerous. Most of his Anthems and Services have been published, and many of his secular works, also. Among the latter, the most celebrated is, a collection of Songs, called *Amphion Anglicus*, printed in 1700.

Drs. Tudway, and Turner, were also prolific writers; and, if less talented than Humfrey and Wise, did good service to the new School.

But, all these names sink into insignificance, beside that of Henry Purcell, whose genius would have done honour to any School, in any country, or in any age.

Henry Purcell was born in S. Ann's Lane, Old Pye Street, Westminster, in 1658. We have seen that his father, Henry, and his uncle, Thomas, were both Gentlemen of the Chapel Royal. The former died, in 1664; but the latter took charge of the orphan child, and treated him as his own son. When the little 'Harry' was six years old, he was admitted as a Chorister by Captain Cooke, from whom he received the elements of his musical education. After Captain Cooke's death he con-

tinued his studies, first, under Pelham Humfrey, and then under Dr. Blow. His first known composition, produced when he was only eleven years old, was entitled, *The Address of the Children of the Chapel Royal to the King, and their Master, Captain Cooke, on his Majestie's Birthday, A.D.* 1670, *composed by Master Purcell, one of the Children of the said Chapel.* This was followed by a succession of Anthems, many of which still remain in use. But Purcell's dramatic Music was as great as his Music for the Church, and no long time elapsed before he gave a striking proof of the fact.

It is generally believed that he composed his first true Opera, *Dido and Æneas*, in 1675. It was written for a dancing-master, named Josias Priest, who kept a school for young gentlewomen, first, in Leicester Fields, and, afterwards, at Chelsey.[5] The *libretto* was furnished by N. Tate; and the work is remarkable as the first example of an Opera, properly so called, that was ever either composed, or performed, in this country. Masques had been performed in the reign of Queen Elizabeth; and neither Ben Jonson, nor Milton, had hesitated to write them. Plays, with incidental Music, were

[5] Josias Priest removed to Chelsey in 1680, in which year, *Dido and Æneas* was privately performed in the new house. The commonly-received opinion that the Opera was composed in 1675 rests upon the belief that it was *first* performed in Leicester Fields.

produced every day. But *Dido and Æneas* was neither a Masque, nor a Play with incidental Music, nor even the mixture of Music and spoken Dialogue which afterwards obtained the generic name of English Opera. It was purely and simply a *Dramma per la musica*, conceived, and executed, on the principle set forth by Peri, and his colleagues, at the Palazzo Bardi. A Grand Opera, in which every word was sung: in which Recitative and rhythmic Melody were blended together, in such sort as to bring out the oratorical force of the text, without either sacrificing the sense to the sound, or the dramatic power of the Scene to the beauty of the Music: in which were united all the elements essential to the existence of a veritable Musical Drama. And, in order to do Purcell full justice, we must remember that *Dido and Æneas* was written five years before the production of Alessandro Scarlatti's first Opera, in Rome. Not one of the improvements introduced by that great Master had then been invented. And, if they had, Purcell would have known nothing of them. For, the strangest circumstance of all is, that he had never heard an Opera. No work worthy of the name had ever been performed in England; and Purcell had never so much as crossed the Channel. The only conclusion at which one can reasonably arrive is, that Pelham Humfrey may possibly have shown him the MS.

Scores of one or more of Lulli's Operas, obtained, by favour, or cajolery, in Paris; or, at least, have entertained him with glowing descriptions of those he had himself seen performed. And, upon the strength of this, the youthful genius worked out, for himself, the wonderful Art-form, which, since its invention by Peri, has never ceased to occupy the attention of the greatest Masters of every succeeding School. And fortunate it was that he was left to work it out entirely by himself. For, though built upon the true dramatic principle, *Dido and Æneas* is English, to the back-bone. The misfortune was, that English audiences were not prepared for works of so advanced a character. This fact is certain—for Purcell never wrote another. For a long time after this, he was occupied in producing incidental Music for Dryden's *Aurenge-Zebe*, Mrs Behn's *Abdelazor*, Shakespere's *Timon of Athens*, and Shadwell's *Libertine*—founded on Tirso de Molina's ghastly Romance, *El Convidado de Piedra*, so cleverly treated by Moliere, and destined eventually to form the ground-work of Mozart's *Il Don Giovanni*. These works were not Operas; but they included some of the most beautiful Music that Purcell ever wrote; Airs, and Choruses, which have never been forgotten.

In 1680, Dr. Blow, the most generous of men, vacated his post of Organist at Westminster Abbey,

in favour of his talented pupil; and, for some years after this, Purcell devoted his attention entirely to Sacred Music—a measure rendered the more necessary by his succession, in 1682, to Edward Low's appointment of Organist at the Chapel Royal. In this branch of Art he was as much in advance of the age as in his Music for the Theatre. His Services and Anthems, though marked by a gravity of style which could only have been dictated by a devout appreciation of their intended purpose, display a boldness of invention for which we search in vain in the works of the best of his contemporaries. Sebastian Bach was ten years and eight months old, on the day of Purcell's death. The English Master, can, therefore, have borrowed nothing from him. Yet, in Purcell's Anthem, *O give thanks*, we find the Diminished 4th used with an effect as pathetic as that which Bach draws from it in his *Passion Music*. In his *Te Deum* and *Jubilate* composed for S. Cæcilia's Day, 1694—the first ever written, to English words, with orchestral accompaniments—his treatment of the discords struck by the Trumpets equals in boldness the most advanced passages of our modern Schools. And the national taste must have been ripe for the productions of his genius; for this great work was afterwards sung, for eighteen years successively, at S. Paul's Cathedral, on the 'Festival of the Sons of

the Clergy.' We have spoken of an Air, with Trumpet *obbligato*, in Scarlatti's *Gerone*, written in 1692. Purcell could by no possibility have heard, or known of this; yet, the *Jubilate* contains an Alto Solo, in which the *obbligato* Trumpet is used with even more telling effect.

It has been said that Purcell sometimes interprets his text too literally; and the following case is cited as an instance of this fault. The King, and the Duke of York, once made up a yachting party, to sail round the Kentish coast. When off the North Foreland, they were surprised by a storm, which placed the little vessel in such imminent danger, that his Majesty was obliged to assist in working the sails, like a common seaman. One of the party —the Rev. John Gostling, afterwards Sub-Dean of S. Paul's—was so much affected by the narrowness of his escape, that he selected some passages from the Psalms, and asked Purcell to set them to Music as a thank-offering. Mr. Gostling's magnificent Bass voice comprised two full Octaves, from the D above the Stave, to the D below it. In the Anthem in question—*They that go down to the sea in ships*—Purcell took advantage of this. Starting with the upper D, he gradually descended, through the whole range of the Gamut, to the lower one. Of course, the passage is open to censure, as a too realistic attempt to picture the subsidence of a huge

wave: but, those who have heard it sung, as the late Mr. Adam Leffler used to sing it, at Westminster Abbey, will not have failed to appreciate the grandeur of the musical effect.

Purcell returned to the composition of Dramatic Music, in 1686, beginning with the Music for Dryden's *Tyrannic Love*. This was followed, at short intervals, by Music for Shakespere's *Tempest*, Settle's *Distressed Innocence*, Dryden's *Indian Queen*, *The Fairy Queen*, and many others. All these contain Music of the highest excellence. *Full fathom five*, and *Come unto these yellow sands*, sound as fresh, to-day, as they did when they were heard for the first time. The *Indian Queen* contains some of the best songs existing in the English language. But, greater than all these is the Music to Dryden's *King Arthur*, composed in 1691; a work which threw the most successful efforts of the best contemporary composers completely into the shade, and, in dramatic power, and grasp of scenic effect, approached more nearly to the characteristics of the modern Romantic School than anything that appeared before the time of Handel. In the famous *Frost Scene*, the shivering voice of the Genius of Cold is contrasted with the bright tones of Cupid by means of an ingenious expedient which could only have been imagined by a genius of the highest order. The flaming spirit of *Come if you dare*, has

invested it with the power of a National Hymn; and the quiet beauty of the Sirens' Duet, *Two daughters of this aged stream are we*, and the song, *Fairest Isle, all isles excelling*, can scarcely fail to render them immortal.

In Purcell's case, as in that of Pelham Humfrey,

FIG. 36.

HENRY PURCELL.

(From a painting by John Closterman.)

an early death put an end to the hopes of the newly-founded School, at the moment of their brightest promise. He died, after a few days' illness, on the 21st of November, 1695, and was buried in Westminster Abbey, near the foot of a pillar bearing the often-quoted inscription,—

Here lyes Henry Purcell, Esq.; who left this life, and is gone

to that blessed place where only his harmony can be exceeded. Obiit 21mo die Novembris, Anno Ætatis suæ 37mo, annoq: Domini, 1695.

A great number of Purcell's works were published, after his death, by his widow; among others, a valuable collection of Songs, and other Music, collected chiefly from his dramatic works, and printed, in two books, in 1698, and 1702, under the title of *Orpheus Britannicus*. The volumes—reprinted in 1706, 1711, and 1721—were graced with a portrait painted by John Closterman, and engraved by White, of which we here present our readers with a reproduction.

We have spoken of a third set of Choristers, worthy followers of those who first graced the restoration of the Chapel Royal. One of the most talented of these was Jeremiah Clarke, whose Verse-Anthem, *How long wilt thou forget me?* is one of the most pathetic compositions of the period. In 1693, Dr. Blow, noble-hearted as ever, resigned, in his favour, the appointment of Master of the Children, at S. Paul's Cathedral. But the fatal destiny which seemed inseparable from the School was upon him; and he, too, died a melancholy death, before he had reached his prime. His school-fellow, Dr. Croft, became one of the best composers of Cathedral Music that the following century could boast, producing works for which his name is still famous,

and to which we still listen with never-failing pleasure. The work was carried on by a large body of accomplished Musicians, who, though educated in other Choirs, nearly all became Gentlemen of the Chapel Royal in later life. One of them, Dr. Boyce, rendered good service by editing, between the years 1760, and 1778, a splendid collection of 'Cathedral Music,' which differed from that formerly published by Barnard, in that it was printed in Score, instead of in separate Parts. Good work was also done by Dr. Maurice Greene, Dr. James Nares, John Goldwin, John Weldon, and three talented Clergymen, Drs. Holder, Creyghton, and Aldrich, the last of whom enriched the Library of Christchurch, Oxford, with innumerable musical treasures.

The names of these worthies are still venerated in every Cathedral Choir in England; and, by their earnest efforts, and sincere love for Art, the traditions of the School of the Restoration were kept alive, in England, until the arrival of Handel, in the year 1710.

END OF BOOK THE THIRD.

BOOK THE FOURTH.

MUSIC IN THE EIGHTEENTH CENTURY.

CHAPTER XVI.

THE CONDITION OF MUSIC, IN ITALY, DURING THE EARLIER YEARS OF THE EIGHTEENTH CENTURY.

After the close of the seventeenth century, the History of Art no longer records the production of works remarkable only for their comparative excellence—the achievements of composers who, apart from their intrinsic merit, claim our admiration, on the ground that they were in advance of their age. The period upon the history of which we are now about to enter produced works which can never grow old: gave birth to composers whose genius was not merely great, in relation to the talent displayed by contemporary writers, but, so truly great, in itself, that we cannot conceive the time in which it will be forgotten.

Of such composers as these—representative men, whose genius has left an indelible impression upon the annals of Art—intellectual giants, whose labours have laid the foundation whereon rest the pillars of her inmost Sanctuary—of such composers as these,

the world has known but seven: and, of those seven, all, save one, belong to the eventful period we are now considering. Palestrina, as we already know, lived, and died, in the sixteenth century; but, Handel, Sebastian Bach, Gluck, Haydn, Mozart, and Beethoven, were true children of the eighteenth. It is true, that two of them outlived it, and that one produced a long series of his finest compositions after its close: but we are none the less justified in saying that they wrought their great life-work within its bounds. And, the life-work of the seven bright luminaries we have mentioned represents all that is greatest and noblest in every domain of Art; from the most stupendous compositions for the service of the Church, to the simplest Chamber Music we possess; from the grandest of Oratorios, to the Comic Operetta; from the Concerto which taxes the utmost skill of our most accomplished *Virtuosi*, to the Minuet that forms the child's first lesson on the Piano-forte.

Let us see how the opening decads of the eighteenth century prepared the way for the glories of its maturity.

The Venetian Dramatic School did not soon forget the lessons it had received from the fathers of the Opera. Legrenzi's favourite pupil, Antonio Lotti, [1667—1740], invested the masterly form of treatment practised by Scarlatti with a melodious grace,

so 'modern' in character, that some of his most flowing Movements—such as the beautiful Aria, *Pur dicesti*, and a few pieces of Sacred Music—are still regarded as standard compositions, and, as such, constantly reprinted, both in England, and on the Continent. Between the years 1693, and 1717, he composed seventeen Operas, nearly all of which were successful. In September 1717, the Crown Prince of Saxony invited him to Dresden, where, in the short space of two years, he produced *Ascanio*, *Teofane*, and *Giove ed Argo*, at the Court Theatre, and composed, among other sacred pieces, a Mass, the eight-part *Crucifixus* of which is undoubtedly his finest work. In 1736, he was elected *Maestro di Cappella* at S. Mark's; and, in the same year, he was commissioned, by the Venetian Republic, to compose, in honour of the Doge's betrothal with the Adriatic, the famous *Madrigale per il Bucintoro*, entitled *Spirto di Dio*, an old MS. copy of which is preserved in the Library of the Royal College of Music.

Antonio Caldara [1678—1736] studied under Legrenzi simultaneously with Lotti, to whom he was in no respect inferior as a composer either for the Church, or for the Stage. In 1714 he was appointed *Maestro di Cappella*, at Mantua; and, four years later, the Emperor Charles VI. honoured him with a similar appointment at Vienna, where he is said to have died in 1736. He wrote sixty-nine

Operas, of which the most successful was *Temistocle.* His finest composition for the Church is a *Crucifixus*, for sixteen voices; but the best known is a *Confitebor*, of which the verse *Sanctum et terribile*, for Soprano Solo, is strikingly beautiful.

Lotti was more fortunate than Caldara, in his pupils, of whom two, at least, became famous. One of these, Baldassare Galuppi, [1706—1786], has left behind him fifty-four Operas, five of which were written in a single year. His works were popular in every capital in Europe: but his fame has proved less enduring than that of his fellow pupil, Benedetto Marcello, [1686—1739], one of the most delightful composers of the Venetian School. His Paraphrase of the first fifty Psalms, for one, two, three, and four voices, published, in eight volumes, in 1724—1727, is a work which can never be forgotten; an embodiment of all the best features of the School; ineffably graceful; melodious, in the best sense of the word; and abounding in beauties which have led to its frequent republication, while innumerable contemporaneous productions are still suffered to remain in MS. Marcello also composed Operas, and Oratorios, to *libretti* of his own: and his just appreciation of the dignity of the Musical Drama is proved by his pamphlet *Il Teatro alla Moda* (Venice, 1720), in which the prevalent abuses of the time are severely satirised.

Another great composer, educated in the Venetian School, though domiciled for many years at Hanover, was Agostino Steffani, [1655—1730]; a man of great and varied attainments, equally remarkable as a Musician, a Statesman, and an Ecclesiastic. His dramatic works are written in a bold and masterly style, manifesting a far clearer appreciation of the capabilities of the Stage than that displayed by many whose productions attained a wide-spread popularity: and his Sacred Music is admirable. A large collection of his Operas, composed for the Court Theatre at Hanover, and brought to England by the Elector, is now in the Royal Library at Buckingham Palace. But Steffani is best known by his delightful *Duetti da Camera*, in which the two voices are treated with a skill beyond all praise. In this branch of Art he had but one worthy rival, Giovanni Carlo Maria Clari, of Bologna, [1669—1745 ?], whose vocal Duets are as delicious as his own. A large collection of Clari's works will be found, in MS., in the Fitzwilliam Museum, at Cambridge.

The Venetian School also produced a number of talented Organists, and other *Virtuosi*, who, following the example of Girolamo Frescobaldi, [1587—1640], not only played with skill, but wrote admirable Music for their favourite instruments. But, in this branch of Art, Venice did not stand alone; for the Schools of Rome, and Naples, produced

two of the greatest instrumental performers of the eighteenth century—Corelli, the Violinist, and Domenico Scarlatti, whose achievements on the Harpsichord astonished his contemporaries as much as those of Liszt astonished the Virtuosi of forty years ago.

Arcangelo Corelli, [1653—1713] was born at Fusignano, but, after the year 1681, settled permanently in Rome, where he found a happy home in the Palace of Cardinal Ottoboni, whose Monday evening Concerts he conducted, until the year of his death. His Violin-playing was characterised by a refinement of taste which no other performer of the day succeeded even in approaching; and the same precious quality still renders his compositions delightful, in an age in which his technical power would be regarded as infantine—for, he never extended his passages beyond the third position. His Concerti Grossi, [Rome, 1712], and his five sets of *Sonate*, [Rome, and Bologna, 1683—1700]—works which no Violinist of our own day can afford to ignore—extended his reputation to every country in Europe; and his amiable disposition, and never-failing courtesy, made him an universal favourite. The Pfalz-Graf, Johann Wilhelm, was his intimate friend, and created him Marquess of Ladensburg.

What Corelli did for the Violin, Domenico Girolamo Scarlatti, [1683—1757], did for the

Harpsichord. It is only natural to believe that he inherited his transcendent talent from his father, the great Alessandro, though he developed it in a very different direction. He did, indeed, write Operas, and very successful ones: but his chief attention was devoted to the Organ, and the Harpsichord; and, for the last-named instrument, he cultivated an entirely new style, refined, and beautiful, to the last degree, but abounding in difficulties so formidable, that the best executants of the present day find the demands of more than one of his compositions only just within the bounds of possibility—a fact which will be fully appreciated by those who have been fortunate enough to hear Madame Schumann's magnificent interpretation of his Sonata in A—*L'Eventail*—in which the device of crossing the hands is used with strikingly beautiful effect, and, at the same time, with a reckless disregard of technical convenience which renders the interpretation of the work, by performers of moderate attainments, simply impossible.

We shall have occasion to speak, again, both of Corelli, and Domenico Scarlatti, when treating of the early career of Handel; we shall therefore leave them, at present, to speak of the vocal composers who laboured with them for the general advancement of Art.

Of Alessandro Scarlatti, the founder of the

Neapolitan Dramatic School, we have already spoken, in a previous chapter. His two most famous pupils were, Gaetano Greco, and Durante. The first of these was chiefly celebrated as a teacher, and numbered some of the best composers of the age among his pupils. Francesco Durante [1684—1755] was a highly accomplished Musician, and one of the best writers of the age. He did not, however, shine in dramatic composition, but, from a very early period, neglected the Stage, in order to devote his full attention to the composition of Sacred Music, which he wrote with grace, tempered with true dignity of style.

Another of Scarlatti's pupils, Emanuele d' Astorga, [1681—1736], has left, among numerous other works, a *Stabat Mater* of great beauty, composed, in 1713, for the 'Society of Antient Musick' in London.

Scarlatti's fourth great pupil, Leonardo Leo, [1694—1746], wrote in a grander style than either Astorga, or Durante. His first Opera, *Sofonisbe*, produced, with success, in 1719, was followed by nearly fifty others, of which the most popular were *L'Olimpiade,* and *Demofoonte*—the last written for the *début* of the famous Caffarelli. He also wrote an Oratorio—*Santa Elena*—numerous Masses, and many other compositions for the Church, including a *Miserere* for eight voices, for which the Duke of Savoy granted him a noble pension.

Though not actually a pupil of Scarlatti, Francesco Feo [1699—1750 ?] followed his traditions with marked success, producing many Operas, the most successful of which were *Ipermestra*, *Arianna*, and *Andromache*.

Leonardo da Vinci[1] [1690—1732] was a pupil of Greco. His earliest known Opera was *Silla*, produced in 1719; but he is believed to have produced several others before that year. His style was melodious, and his passages remarkably bold and spirited. Soon after the production of his last Opera, *Siface*, he was assassinated, by means of a cup of poisoned chocolate.

The short life of Giovanni Battista Pergolesi [1710—1737] supplies one of the saddest chapters in the History of Art. He too was a pupil of Greco, under whom he studied with an earnestness of purpose which enabled him to turn his natural talent to the best possible account. After Greco's death, he continued his studies under Durante, Feo, and Vinci. His first composition was an Oratorio—*La Conversione di S. Guglielmo*—performed in 1731. His first Opera, *Sallustia*, produced in the same year, was very coldly received. His Intermezzo, *Amor fa l'uomo cieco*, fared no better; and his next Opera, *Ricimero*, failed miserably. All these disasters

[1] Often ignorantly mistaken for the great Painter Lionardo da Vinci, who was also an accomplished musical *dilettante*.

happened in the year 1731; yet, in the winter of that same year, he had the courage to write another Intermezzo—*La serva padrona*—which met with but very moderate success, during the composer's life-time, but, after his death, was received with acclamation at every great Opera House in Europe. Between this year, and 1735, he wrote eight more dramatic pieces, which were very unfairly treated at the time, though, after his death, they became exceedingly popular. In 1735 he wrote his exquisitely beautiful *Stabat Mater*, for two voices; and, for this, he received ten ducats, (about 1*l.* 15*s.*). He was engaged, at the same time, on another Opera—*L'Olimpiade*—which failed, at Rome, like the rest, and nearly broke the composer's heart. His health was then so broken that he could scarcely add the last touches to the *Stabat Mater:* but he finished it, early in 1736; and died, a few days afterwards, neglected by an ungrateful public, which, before the close of the year, was not ashamed to admit that he was the greatest composer of the age —as he most certainly was.

To another great Neapolitan composer, Nicolo Logroscino [1700—1763] Dramatic Music is indebted for an invention which has tended, more than any other, to increase its grandeur, and develop its most precious resources; for, it is incontestibly proved that he first substituted, for the simple Duet

or Trio with which each Act was expected to conclude, the grander form now known as the Concerted Finale—a composition consisting of a long chain of movements, for several voices, strengthened by a Chorus, and developed with all the Art at the composer's disposal. Logroscino's own works do not appear to have been very great: but, his invention was priceless; and, though he himself only used it for the *Opera buffa*, it has led to the grandest effects produced in every form of Opera since the genius of Mozart first showed the unlimited range of its power.

Contemporary with Logroscino was Nicolo Jomelli, [1714—1774], a composer whose tender and pathetic style rendered him exceedingly popular, both in Italy, and in Germany, and obtained for him the important post of *Kapellmeister* at Stuttgart.

Jomelli cultivated Sacred and Dramatic Music with equal effect. His successor, Giovanni Paisiello, [1741—1815], showed his true greatness most clearly on the Stage, and attained a reputation so enduring, that his best Opera, *Il Barbiere di Siviglia*, produced, at S. Petersburg, in 1777, was only displaced, with great difficulty, in 1816, to make room for Rossini's masterpiece of the same name.

Of Gasparo Sacchini, [1734—1786], Pietro Guglielmi, [1727—1804], and their immediate followers, it is unnecessary to speak in detail, since they

contributed but little towards the true progress of Dramatic Art. Nicolo Porpora, [1686—1766], though he died so long before the close of the century, originated a new point of departure which must be discussed in connection with the work attempted by composers of a very different class from those with whom we are now dealing. For the present, therefore, we must take leave of the Neapolitan composers, and turn to those who flourished in more northern countries.

CHAPTER XVII.

THE CONDITION OF MUSIC, IN FRANCE, ENGLAND, AND GERMANY, DURING THE EARLIER YEARS OF THE EIGHTEENTH CENTURY.

THE sudden death of Lulli, in 1687, affected the newly-formed French School less seriously than might reasonably have been expected. In the absence of a composer strong enough to carry on his work, progress was, of course, impossible. But a French audience entertains strong prejudices, and, in this case the Parisian public refused to listen to any kind of novelty. Lulli monopolised the Stage, completely, for many years after he had ceased to live in the flesh. The first serious attempt to dispute his supremacy was made by Jean Philippe Rameau, [1683—1764], a man of high intellectual attainments, who first attracted attention, as a clever theorist, by the publication, in 1722, of his *Traité de l'Harmonie*—a work, which, though long since superseded, contained so much vital truth, that it was adopted, as an infallible text-book, by many generations of earnest students.

In 1733, Rameau, then fifty years old, changed his ground, and produced his first Opera, *Hippolyte et Aricie*, at the Académie. So cold was its reception, that he was charged with having mistaken his vocation. But, so far was he from committing this error, that he produced twenty-eight more Operas, and other dramatic pieces, within the ensuing twenty years; and every one of these was successful, while some, such as *Dardanus*, *Castor et Pollux*, and *La Princesse de Navarre*, were received with acclamation. In process of time, Rameau was acknowledged as Lulli's legitimate successor; but he still had opponents, who afterwards quarrelled, under the name of *buffonistes*, with the *anti-buffonistes* who aided his attempt to strengthen the foundations of the National Dramatic School.[2]

Rameau was a much better Musician than Lulli, and wrote in a much fuller and more dignified style. His orchestral accompaniments were more effective, as well as more original, than those of any previous writer of his School; and to this circumstance we must attribute the fact that his works retained their hold upon the Parisian public, until the arrival of Gluck, in 1774.

While the French School was gradually approaching a higher degree of perfection, English Musicians

[2] The term, *buffoniste*, was adopted in allusion to the Italian *Opera buffa*, as opposed to the French *Grand Opéra*.

were not forgetful of their duty. It is true that Henry Purcell left no successor strong enough to carry on satisfactorily the work he had so deeply at heart, and yet was fated to leave unfinished. His early death left the School of the Restoration without a leader; but, even in its orphaned condition, it kept alive the traditions of its most brilliant period. Men like Dr. Maurice Greene [1696—1755], Dr. William Croft, [1677—1727], John Weldon [*Ob.* 1736], and many others entitled to a rank not very far below them, worked earnestly for the good cause, doing their best to place the English School upon a firm and enduring foundation, and preserving its individuality so completely that the most salient characteristics of the national style were never suffered to lapse, either in the Church, or the Theatre. This was a most fortunate circumstance for England; for, the preservation of the traditional style naturally prevented the deterioration of the national taste, and thus it happened, that, when a great Leader did at last appear, he was able to take up the work where he found it, and, supported by the approval of a sympathetic audience, to lead it upward to heights till then undreamed of, without introducing the jarring elements of a new and foreign style.

In Germany, the early labours of the Bach Family were nobly supplemented by the efforts made by two

Musicians, of extraordinary talent, whose natural bias led them in very opposite directions.

Johann Joseph Fux [1660—1741] was a zealous follower of the School of Palestrina. His *Missa canonica* (Vienna, 1718) is a miracle of contrapuntal skill, and yet pervaded by a grandeur of style which completely masks the almost incredible ingenuity of its subtle devices. As a general rule, his Church Music is not of so complicated a character as this; but it is always remarkable for a breadth of design, and a reverence of intention, thoroughly worthy of its high object. He is known to have written nearly three hundred pieces of Church Music, and eighteen Operas, besides many less important works, most of which still remain in MS. But his fame rests chiefly upon his *Gradus ad Parnassum*, printed at Vienna, in 1725, and dedicated to the Emperor Charles VI. —a treatise in which the Art of Counterpoint, as practised by the Great Masters of the 16th century, is explained with a clearness for which we seek in vain in other works written with similar intentions. That the *Gradus ad Parnassum* is the most valuable treatise on Counterpoint that ever was written is sufficiently proved by the fact that it has served for the instruction of the greatest Masters of modern times, including Haydn, Mozart, and Beethoven.

Karl Heinrich Graun [1701—1759] also devoted his chief attention to Church Music, of which he has

left some very fine examples. He was first brought into notice, as a Boy, by a Soprano Voice of ravishing beauty, which led to his appointment, in 1713, as *Raths-discantist*, or Treble-Singer to the Town Council, at Dresden. In 1740, he was appointed *Kapellmeister* at Berlin, by Frederick the Great; and, in this capacity, he wrote nearly thirty Operas, the last of which—*Merope*—was produced in 1756. But his fame rests chiefly upon his Sacred Music; and, especially, upon his *Te Deum*—first performed at Charlottenburg, in 1763, to celebrate the conclusion of the Thirty Years' War—and his Oratorio, *Der Tod Jesu*, first sung, in the Cathedral at Berlin, in 1755, and, since then, annually performed, in the same Church, during Holy Week. This last work is of the highest excellence, and may be safely ranked as second in merit only to the master-pieces of Handel, and Sebastian Bach.

We see, then, that neither in Italy, nor in France, in England, nor in Germany, was the great work of progress for a moment interrupted. The great Polyphonic School was dead. But a new one had arisen upon its ruins. And the new order of things, first introduced in the year 1600, was steadily working out a mission far exceeding in its brilliancy the wildest hopes of those who contributed most generously towards its fulfilment.

CHAPTER XVIII.

ON THE ORIGIN AND PROGRESS OF THE MODERN SYSTEM OF PART-WRITING.

Before proceeding farther with the narrative portion of our history, it is necessary that we should clearly define the technical change through which the new musical system introduced by the leaders of the Monodic School, in the year 1600, was fated to pass, in order to render the brilliant triumphs of the 18th century possible.

Though, in their lighter moments, neither Fux, nor Graun, disdained to conform to the popular taste of their time, though they did not think it beneath their dignity to carry out the wishes of their Imperial and Royal patrons, by cultivating Italian Opera, in its newest and lightest phases, it was clear that they did not adopt this course without doing a certain amount of violence to their own natural instincts. In their heart of hearts, they cared only for Choral Music, of the grandest and noblest order. But, they did not both love the

same kind of Choral Music. Their tastes, and their studies, led them towards the opposite poles of Art. Carrying out the same principles in their Chamber Music, and in that written for the Theatre, they represented, in Choral Music, two noble Schools between which no bond of sympathy could by any possibility be established. And their methods of working differed as widely as their tastes.

Fux was the greatest Contrapuntist of his age. Graun devoted his whole attention to the Art of modern Part-Writing. Fux's *Gradus ad Parnassum* sets forth, in the clearest possible language, the system pursued by the Great Masters of the Golden Age; teaches us the principles upon which Palestrina worked; tells us all we need to know of the wonderful system which underlies the technical basis of the *Missa Papæ Marcelli*—the work, which, for him, embodied all that was noblest and most beautiful in Art. For Graun, the perfection of Art was represented by the noble treatment of a Choral. And a Choral is most grandly treated, not in Counterpoint, but in Part-Writing. The looseness of modern language has led to some confusion in the description of the two systems. Critics sometimes speak of Strict and Free Counterpoint. But, all Counterpoint is of necessity strict. Part-writing alone is free. Free, not in the sense of exemption from rule —for its laws are as rigid as those of Counterpoint;

but, free from certain ordinances in the absence of which Counterpoint could not exist.

While Counterpoint permits the use of Discords of Transition and Suspension only, and rigidly excludes the Chromatic Genus, in all its phases, Part-Writing, as practised by the Great Masters of the modern School, permits the use of all Discords, of Appoggiaturas of every kind, and of Chromatic Intervals, and Progressions, both in Melody, and Harmony. But, these Progressions are all subject to rule. The method of treating every Discord is strictly laid down. Nay, some of the rules are more inexorable than those of Counterpoint. Palestrina has written Consecutive Fifths, in Contrary Motion, over and over again; but, in modern Part-Writing, they are considered very vicious. On the other hand, Hidden Octaves are considered more disgraceful, in Counterpoint, than Hidden Fifths; while, in modern Part-Writing, a whole passage may be doubled in Octaves. This has arisen, evidently, from the exigencies of Instrumental Music; and it was, in fact, the increased attention given to instrumental accompaniments that first led to the substitution of the modern form for the older one.

The older disciples of the Monodic School would have none of this. They cared no more for Part-Writing than they did for Counterpoint, and knew no more about it. But, their prejudices could not

last for ever. Scarlatti, and Colonna, and Leo, rose above them; and Graun, and Purcell, and Rameau, set them at naught. They could not revert to the old contrapuntal system; for that was incompatible with instrumental accompaniments, and instrumental accompaniments had become a necessity. They felt, instinctively, that Polyphonia was dead. But they could not content themselves with the threadbare Monodia that Peri and Vincenzo Galilei would have substituted for it. Something better than that was imperiously demanded; and that better thing found its full expression in the great Polyodic School which has long been recognised as the fittest known exponent of all that is noblest and deepest in the entire range of modern musical thought. For, Polyodia is the true modern analogue of Polyphonia. It expresses its ideas, in a greater or less number of independent parts, which all work together for the general effect; and it only differs from the older system, in that it invites the introduction of Discords and Progressions which that system excluded. And it adapts itself to the exigencies of the full Orchestra, as easily as to those of the simplest Chamber Music. It is upon this system that all the composers of whom we have now to treat have built their greatest work. It did not spring into existence in a moment, but was gradually developed, as the need for its cultivation became evident. Every really great Master

has turned it to his own use, in his own peculiar way; and, by studying the uses to which it has been most successfully applied, we shall best attain a true estimate of its value.

CHAPTER XIX.

THE SEVEN LAMPS.

We have spoken, in a former chapter, of Seven bright Luminaries, whose influence upon Art was of so enduring a character, that we are justified in describing it as ineffaceable. It is time that we should consider the points in which the work effected by these immortal Composers differs from that wrought by other men of genius whom the world justly regards with reverence, and all true artists with affection. The question is a serious one, and teaches a very important lesson: a lesson which may very easily be, and very often is, misunderstood, to an extent which not only obscures its practical usefulness, but substitutes, for its true logical conclusion, a fatal error. No error is so dangerous as that which originates in the specious misinterpretation of a great truth. Nothing can be plainer than the truth presented to us, in the present case. Everyone knows that Palestrina, Handel, Bach, Gluck, Haydn, Mozart, and Beethoven, stand alone, among

all the composers who have ever lived. But, in estimating their greatness, the student walks, like the hero of 'The Pilgrim's Progress,' between 'a ditch on the one side, and a quagmire on the other.' It is easy enough to under-rate their greatness: it is equally easy—we say it with all due reverence—to over-estimate it.

In cases such as this, a clearly-defined test is priceless. Fortunately, we possess a test, the clearness of which could scarcely be exceeded. That works of true genius—genius of the highest order—are 'not for an age, but for all time,' is an axiom which no one will be bold enough to dispute. Can we say this of the work of *any* composer, other than the deathless Seven? We have spoken of the extraordinary genius of Josquin des Prés. Could we listen to his *Missa 'Di dadi,'* at S. James's Hall? Monteverde has claimed no small share of our attention. Would the greatest *Prima donna* of the age dare to sing his *Lamento d' Arianna*, to-morrow night, at Covent Garden? But, the *Missa Papæ Marcelli* delights us as much, to-day, as it delighted the eight Cardinals who adjudicated upon it more than three hundred years ago. *Che faro senz' Euridice* enthralls a modern audience as completely as it enthralled Prince Charles Edward, who never could listen to it without tears. The opening notes of the *Hallelujah Chorus* compel us to rise from our

seats, whether we will, or not. Three centuries hence, these great works will speak to the great heart of humanity—as *Hamlet*, and *King Lear*, will speak to it—in language as forcible as that in which they address it now. And this, for the simplest of all reasons—because the principle upon which they are based is that of absolute artistic truth. Truth so deep, that fashion is powerless against it. Truth, which asserts its prerogative in the face of all styles, and all Schools, whatsoever. The day will come when even the *Barbiere* itself will be thought too 'old-fashioned' for patient endurance: but that will never be said of the *Messiah*, or *Il Don Giovanni;* of *Fidelio*, or the *Sonata appassionata;* of the *XLVIII.*, or *Iphegénie en Tauride.* The works of many great composers will live, and endure: those only of the Seven will live for ever—out-live all others, as the Poems of Homer, and the Plays of Shakespere, will outlive *Paradise Lost*, and *The School for Scandal.*

The only test of true greatness—greatness of the highest order—is, immortality. Originality cannot be admitted as a proof of it. No doubt, it is a very striking quality; a rare concomitant of brilliant genius; but not a test of truthful inspiration. On the contrary, it constantly misleads both the composer, and his critics. And this brings us to the dangerous misconception to which we have already

alluded—the danger of attributing to the greatest of all geniuses a quality which they did not possess, and which, had they endeavoured to cultivate it, would have quite certainly prevented them from rising to the serene heights they now occupy. Paradoxical as this may sound, it is susceptible of absolute proof.

Peri, and Monteverde, were more daring originators than any one of the composers who are placed, by critics of every variety of opinion, in the highest rank of all. The one struck out a new element in composition, the other, a new mode of treatment, such as had never been dreamed of by any older Master. Where are they now? Their inventions still live, and form the sure basis of our most modern system, as of all systems that have preceded it since the year 1600. But, who could listen to their works? Who could endure their appalling stiffness? their inanity, as compared with the rich harmony of the productions they displaced? their lack of glowing melody, of ingenious accompaniments, of graceful expression, of everything that makes Music interesting, and beautiful? And why is this? Because they obstinately refused to believe in anything that had gone before them. Knowing less of Counterpoint than the youngest candidate at an examination for musical honours, they insolently derided it, as an absurd and useless hindrance to their flights of

genius. Form, as it then existed, they held in equal contempt; and, having nothing better to substitute for it, they advocated a style of composition absolutely amorphous. Of the precious legacies bequeathed to them by a past generation they would accept none. Trusting entirely to their own resources, they were content to remain in ignorance of the merest rudiments of technical science. And so it came to pass, that, with genius enough to originate a style till then unthought of, they failed, through lack of knowledge, to bring it to perfection: failed so lamentably, that not one of their productions outlived the century in which it was written.

The seven representative Composers followed the opposite system. Their sense of artistic truth prompted them to write, not that which was new, but, that which was good, and beautiful. Palestrina accumulated, in his own great mind, all the knowledge that had been acquired by his predecessors. Glorifying the ingenuity of Okenheim, and the learning of Josquin des Prés, with the fire of his own Heaven-born genius, he wrote such Church Music as has never been written, before, or since. But, his genius alone would not have enabled him to write it, unaided by the experience of his predecessors. Peri created a School. Palestrina brought an already-existing School to a point of perfection which it was

never destined to exceed. In the Art-world of to-day, Peri's very name is unknown. Palestrina's will live for ever.

And it was the same with his six great compeers. Handel, and Bach, knew all that could be learned from the work of their predecessors; and, from the knowledge thus laboriously gained, they each evolved a style of their own, which style they brought to a state of perfection that still remains unrivalled. They were as far from instituting a new point of departure as Palestrina was. They wrought perfection out of already-existing materials; and, each in a style peculiarly his own. So it has ever been. There is no instance on record of a style, starting from an entirely new point of departure, having been fully developed—developed to its culminating point of excellence—by the genius who first adopted it as the basis of his operations. In every case handed down to us by the historian, perfection has crowned, not the labours of the originator, but the genius of a successor who has entered into his labours. Haydn developed the Sonata-Form—the artistic miracle which has immortalised his name—from the already-existing Dance-Tune. Mozart was not ashamed to work upon the lines laid down by Haydn. Had he refused to do so, he would never have given birth to the Orchestral-Fugue—the wonderful inspiration which places the Overture to *Die Zau-*

berflöte, and the Finale to the *Jupiter Symphony*, in a category from which all other Overtures and Symphonies are of necessity excluded. By investing the Sonata-Form of Haydn with the Romantic Element, Beethoven gave birth to a style in which he has never had a rival. The fact that everyone of these great writers entered into, and consummated, the labours of other great writers by whom they were preceded, is patent to everyone: yet, none the less were they true geniuses, original thinkers, men who owed their success to direct inspiration from within. No form of imitation, consciously or unconsciously cultivated, ever reaches perfection. To say that none of these men were imitators would be to give expression to a truism. They wrought original work, on foundations long established, as the seed long sown developes flowers and fruit the form and beauty of which no effort of prevision could have conceived. Without the seed, the flower could never spring into existence: and, without the study of works produced by his predecessors, no artist can produce perfect and original works of his own. So certain were the great composers of this, that Haydn, Mozart, and Beethoven, before launching themselves freely and fearlessly on their artistic career, adopted as the basis of their contrapuntal studies, the *Gradus ad Parnassum* of Fux; the mirror of the praxis of the 16th century, based—strange to say!

—upon the old Ecclesiastical Modes. To propose the study of these Modes to a neophyte, at the present day, would be to incur the risk of condemnation as an intolerable pedant; and many of us would refuse to believe that Beethoven ever gave them a thought, were it not that his exercise-books, still in existence, afford incontestible proof that he studied them in no superficial way, but very energetically indeed. His remark, that he learned rules, in order that he might know how to break them, is often quoted as a proof that, where natural talent exists, rules may be broken with impunity: but, those who adopt this view forget that he learned the rules first, and broke them afterwards.

Having now explained, in general terms, our grounds for regarding a certain limited number of Composers, selected from a large and honourable company, as entitled to a higher grade than that accorded to any others in the hierarchy of Art—having set forth their claim to our consideration as the Seven Champions of Music—the Seven Lamps to which her Temple owes its brightest radiance—we propose to say a few words on the life-work and personal history of each of these bold Giants, in turn.

We have already spoken of Palestrina, and briefly touched upon the chief events in his long and interesting career. Let us next proceed to do the same for Handel.

CHAPTER XX.

GEORGE FREDERICK HANDEL.

George Frederick Handel was born, at Halle, in Saxony, on the 23rd of February, 1685.[1] His father, Meister Görge Händel,[2]—a surgeon, attached to the Court of Prince Augustus of Saxony—determined to educate him for the Law; but the child's passion for Music was too strong to be repressed. Tractable, and obedient, on all other points, Georg Friedrich rebelled against the cruel edict which forbade him to practise his beloved Art. While still an infant, he obtained possession of a little Clavichord,[3] which he smuggled into a loft con-

[1] The date recorded on his monument, in Westminster Abbey, is, Feb. 23, 1684. This statement, however, is incorrect. For a detailed account of the source of the error, see the author's 'Life of Handel.' (London. Macmillan and Co. 1883.)

[2] The family name is spelled in a variety of ways, of which the most common is Haendel, or Händel. The subject of our memoir signed himself Händel, in Germany; Hendel, in Italy, and Handel, after his final settlement in England.

[3] See page 145.

structed in the roof of the parental domicile; and on this he played, beneath the storks' nests, with little fear of being overheard by the rest of the family. He had barely attained the ripe age of seven, when his father was summoned to the Court of the reigning Duke of Sächse Weissenfels. Knowing that there was an Organ in the Chapel attached to the Castle, the child entreated permission to accompany the worthy surgeon on his journey. This was refused. But the son's will was stronger than the father's veto. He ran after the departing carriage, and fairly kept pace with it, until it reached its first halting-place. The parental heart was unable to resist this mute appeal. Georg Friedrich was taken to Weissenfels. On the following Sunday, he managed to gain access to the Organ. The Duke overheard his performance; and, struck with its precocious promise, exhorted the father not to suffer so great a natural talent to be wasted. The recommendation was equivalent to a command. The child had gained his end. On his return to Halle, he was placed under the care of Friedrich Wilhelm Zachau, the Organist of the Liebfrauenkirche; and, three years later, the worthy professor confessed that his pupil knew all that he could teach him.

It would manifestly be impossible, in a work like the present, to trace the career of even the greatest Musicians, step by step, from their entrance into

life, to the period at which their genius reached its culminating point. Omitting, therefore, many interesting events in the early history of Handel, we pass on to the happy epoch at which his power as a Composer was first publicly recognised, at Hamburg, where he temporarily settled, in 1703, in the humble capacity of a *ripieno* second Violin, in the Opera Orchestra, and where, for some considerable time, he lived on terms of intimacy with Johann Mattheson, the principal Tenor at the Opera, and the author of some well-known critical treatises, and a biographical work called the *Ehren-Pforte.* Mattheson was an eccentric character; and his ineffable conceit led him into a duel with Handel, which, but for a button which stopped the progress of his sword, would probably have ended seriously for the latter. The quarrel, however, was soon adjusted; and that so satisfactorily, that within little more than a week after its termination, Mattheson sang the principal Tenor part in Handel's first Opera, *Almira.*

Up to this time, Handel had produced but one important work, long supposed to be lost, but now well known as his 'First Passion Oratorio.' The performance of this, in one of the great Churches in the town, on Good Friday, 1704, appears to have created no very profound emotion. But, the reception of *Almira*, at the Hamburg Opera House, on

the 8th of January, 1705, was so enthusiastic, that the piece enjoyed an uninterrupted 'run,' until the 25th of February, when it was only discontinued, to make room for the composer's second Opera, *Nero*, which was followed, in turn, by *Florindo*, and *Daphne*, both produced in 1706. The scores of these three last Operas are hopelessly lost; but that of *Almira* still exists, and shows evident traces of the originality of Handel's genius.

In 1706 the young composer quitted Hamburg, for the purpose of prosecuting his studies in Italy, in which country alone it was then possible to obtain an intimate acquaintance with the higher Schools of Vocal Music. His first Italian Opera, *Rodrigo*, was produced, at Florence, in 1707. It was received with unqualified approbation: but the reception of his next Opera, *Agrippina*, at Venice, in 1708, was a veritable triumph. At every pause in the performance, the theatre rang with shouts of *Viva il caro Sassone*—'Long live the dear Saxon:' and the Opera ran, for twenty-seven nights, without interruption.

In 1708, Handel produced his first Italian Oratorio, *La Resurrezione*, at the Palace of the Marchese Ruspoli, in Rome. A second work of the same kind, called *Il Trionfo del Tempo e del Disinganno*, was produced, in the same year, at the Palace of Cardinal Ottoboni. These important

works are both characterised by an extremely elaborate style of Instrumentation. Flutes, Oboes, and Trumpets are freely employed. The principal Violin part was played by Corelli; and the part for the Viola da gamba was evidently written for a *virtuoso* of quite exceptional power.

At Naples, Handel produced, in 1708, a Serenata, entitled *Aci, Galatea, e Polifemo*, embodying therein ideas of his more famous English Serenata, *Acis and Galatea*, to be presently described. He also wrote, during his residence in Italy, a charming Motet, entitled *Silete venti*, and some other pieces of Sacred Music, with Latin words, besides a great number of Italian Cantatas, Duets, and Trios, and seven French Chansons.

Handel quitted Italy in 1710; and, towards the close of November, in that year, made his first appearance in London, where, on the 24th of February, 1711, he produced his famous Opera, *Rinaldo*, at the Queen's Theatre.[4] The success of this great work was quite unprecedented. The principal part was entrusted to the celebrated artificial Soprano, Nicolini, who sang it to per-

[4] The well-known Opera House, in the Haymarket, afterwards known as The King's Theatre, and, in our own day, as Her Majesty's Theatre. The house was originally built, by Vanbrugh, in 1705; burned down, in 1789; rebuilt, in 1791; again burned down, in 1867; and finally rebuilt, in its present form, in 1877.

fection. The publishing rights were secured, as well as the Law of the period permitted, by Walsh, who made £1500 by his speculation. The Opera was several times revived, in later years; and one, at least, of the Airs—*Lascia ch' io pianga*—is as popular, at the present day, as it was a hundred and seventy years ago: yet, the whole of the Music was composed in less than a fortnight.

Before starting on his journey to England, Handel had accepted the appointment of Kapellmeister at the Court of the Elector of Hanover, with leave of absence for the purpose of completing his travels. He returned to his duties, at the Electoral Court, in June, 1711, composing Italian Chamber-Music for the Princess Caroline, and, possibly, some Hautboy Concertos. In the following year, he again obtained leave of absence, on condition that he returned to Hanover within a reasonable time. A hearty welcome awaited him, in London; and, on November 26, 1712, he reappeared, at the Queen's Theatre, with a new Opera, entitled *Il Pastor fido*. Notwithstanding the beauty of its Music, the new piece failed to draw crowded houses; but *Teseo*, produced in 1713, proved a great success, and mainly supported the establishment, during the entire season. An Opera, on a smaller scale, entitled *Silla*, does not appear to have ever been performed in public, though there is

reason to believe that a private performance of the piece took place, about this time, at Burlington House, where, under the patronage of Richard, third Earl of Burlington, Handel was received as an honoured guest, on this his second visit to London. His reception in England was, in fact, so very friendly, that he quite forgot the 'reasonable time' prescribed by the Elector of Hanover.

On the 6th of February, 1713, Handel made his first appearance before a London audience with a composition adapted to English words—the *Birthday Ode*, written to celebrate the forty-ninth anniversary of Queen Anne's entrance into the world. On the 7th of July, in the same year, he produced his famous *Utrecht Te Deum and Jubilate*—a work abounding in plainest evidence of his growing powers, and foreshadowing more clearly than any other, the sublimity of the inspirations with which he was destined to be visited in later years. And here it is that Handel first shows his determination to cast in his lot, frankly, and unreservedly, with that great English School of which he afterwards became the brightest ornament. It is impossible to compare the *Utrecht Te Deum and Jubilate* with the *Te Deum and Jubilate* composed by Purcell for S. Cæcilia's Day, 1694, without feeling that Handel took up the work of the English School where Purcell had left it, in order that he might carry it

on to heights till then unconquered. He did not create the School: but he brought it to perfection, as Palestrina, in the 16th century, brought to perfection the work begun by Josquin des Prés. And so it comes to pass, that he stands before us, now, as the greatest of English Masters, and the truest exponent of the truest English style, though England was only the country of his adoption, and his right to the name of Englishman rested upon no firmer basis than an Act of Naturalisation.

Still forgetful of his promise to return to Hanover, Handel produced, in 1715, another grand Opera, more magnificently appointed, if possible, than even *Rinaldo.* This was entitled *Amadigi.* The *libretto* was written by the new manager of the Theatre, a Swiss adventurer known as 'Count' Heidegger. The principal parts were sung by Nicolini, Signora Diana Vico, Signora Pilotti Schiavonetti, and the celebrated Mrs. Anastasia Robinson, afterwards Countess of Peterborough. The success of the piece was perfect, and added not a little to Handel's already brilliant reputation.

But, an event had already occurred, which threatened seriously to blight the young composer's future prospects. Queen Anne died, on the 1st of August, 1714; and the enemies of the Stuarts invited the Elector of Hanover to fill the vacant Throne. He landed, at Greenwich, on the 18th of

September; on the 20th, he arrived at St. James's; and, on the 20th of October, he was crowned, at Westminster Abbey. Handel dared not present himself at Court, in face of his broken engagement. But, faithful friends watched over him. On the 22nd of August, 1715, the Royal Family proceeded, by water, from Whitehall to Limehouse. By advice of Baron Kilmansegge, Handel composed a series of instrumental pieces, now known as *The Water Music*, and caused them to be played, by an efficient Orchestra, on a barge, in which he himself followed the Royal party. The King heard the Music with delight; enquired the name of its Composer; and, on hearing that it was the work of his truant Kapellmeister, forgave the past, summoned the delinquent into his presence, and dismissed him with a pension, for life, of two hundred pounds a year, in addition to two hundred pounds already granted to him by Queen Anne, after the production of the *Utrecht Te Deum*.

In 1716, Handel accompanied the King on a journey to Hanover, and, in passing through Hamburg, produced a second Passion Oratorio, far finer the first. On his return to England, he entered the service of James, Duke of Chandos, who was then living, in princely state, in his newly-built mansion, at Cannons, near Edgware. For the Chapel attached to this splendid mansion Handel com-

posed the twelve *Chandos Anthems*, some settings of the *Te Deum*, with Orchestral Accompaniments, and his first English Oratorio, *Esther*. The *libretto* for this is believed to have been furnished by Pope. It was privately performed, at Cannons, in 1720, when the Duke testified his approval of the work by presenting Handel with £1000; and, after this, nothing more was heard of it, until 1732. To assert that it equals in sublimity the great Oratorios produced by its author at a later period would be to overstep the truth; but it far surpasses all his earlier efforts in this direction, and throws the works of all contemporary writers completely into the shade, as does another work—*Acis and Galatea*—also produced, at Cannons, in 1720, yet received, at the present day, with a pleasure which proves its beauties to be ever new. Handel also composed, during his sojourn with the Duke of Chandos, the celebrated set of *Suites de Pièces pour le Clavecin*, one Movement in which, now known as '*The Harmonious Blacksmith*,' may fairly be regarded as the most popular Composition that was ever written for the Harpsichord, or even for the Piano-forte.

Handel quitted Cannons, in 1720, for the purpose of assuming the direction of a new Company, formed under the title of 'The Royal Academy of Music,' with the idea of placing Italian Opera on a firmer basis than it had hitherto occupied in England.

Notwithstanding the great success of *Amadigi*, no Italian Opera had been performed at the King's Theatre—as it was now called—since 1717; but, on the 2nd of April, 1720, the house reopened, with Giovanni Porta's *Numitor*, under very favourable auspices indeed. Three Composers were engaged—Giovanni Battista Buononcini, Attilio Ariosti, and Handel himself, upon whom, in fact, the whole responsibility of the musical arrangements rested. The Company continued its work, with varying fortunes, for eight years, during which time Handel produced fourteen Operas, viz.: *Radamisto*, [1720]; *Muzio Scevola*, (the Third Act only), [1721]; *Floridante*, [1721]; *Ottone*, [1723]; *Flavio*, [1723]; *Giulio Cesare*, [1724]; *Tamerlano*, [1724]; *Rodelinda*, [1725]; *Scipione*, [1726]; *Alessandro*, [1726]; *Ammeto*, [1727]; *Riccardo primo*, [1727]; *Siroe*, [1728]; and *Tolomeo*, [1728]. These works contain some of his most beautiful Music, and nearly all of them were successful, in the highest degree. But, the Composer's position was not an enviable one. In 1721, he produced *Muzio Scevola* in conjunction with Ariosti, who wrote the First Act, and Buononcini, who composed the Second. This arrangement produced a rivalry between the last-named Composer, and Handel, which led to the most disastrous results. The implacable jealousy of the two great *prime donne*, Cuzzoni, and Faustina, helped to bring

the scheme to ruin. And, on June 1st, 1728, the Royal Academy of Music collapsed, with a dead loss of £50,000.

But, the indomitable Director was not to be turned from his purpose. On the 2nd of December, 1729, he reopened the Theatre, on his own account, in partnership with the Swiss adventurer, Heidegger. Undismayed by an almost uninterrupted series of losses and misfortunes, he produced, between 1729, and 1741, eighteen new Operas, the beauty of which was in no wise inferior to that of his earlier masterpieces. The names of them were, *Lotario*, [1729]; *Partenope*, [1730]; *Poro*, [1731]; *Ezio*, [1732]; *Sosarme*, [1732]; *Orlando*, [1733]; *Arianna*, [1734]; *Ariodante*, [1735]; *Alcina*, [1735]; *Atalanta*, [1736]; *Arminio*, [1737]; *Giustino*, [1737]; *Berenice*, [1737]; *Faramondo*, [1738]; *Serse*, [1738]; *Jupiter in Argos*, [1739]; *Imeneo*, [1740]; and *Deidamia* (his last dramatic work) [1741]. Many of these works were written under pressure of terrible pecuniary difficulties, and other very serious annoyances. Handel's principal male singer—the famous artificial Soprano, Senesino—basely deserted him, and, supported by the partisans of the jealous and implacable Buononcini, joined a rival company, which, from the number of men of high rank who speculated in its favour, was called 'The Opera of the Nobility.' This collapsed, in 1737; but Handel

gained nothing by its failure, for, in the same year, he himself became bankrupt, and his misfortune was followed by a severe attack of paralysis, from which he only recovered after a long period of rest, and medical treatment, at Aix-la-Chapelle.

This terrible crisis put an end, for ever, to Handel's connection with the Stage. But, happily for himself, and for Art, a new career had already been opened to him. On his 47th birthday, February 23, 1732, the Children of the Chapel Royal gave a private performance of *Esther*, with scenery, dresses, and action, at the house of their Master, Mr. Bernard Gates, in James Street, Westminster. This attracted so much attention, that a dishonest speculator advertised a similar performance three months later, at 'the Great Room in Villar's Street.' In self-defence, Handel announced a performance of *Esther*, at the King's Theatre. The Princess Royal wished for scenery, and action. These were forbidden, by the Bishop of London; but, on May 2, 1732, the performance took place, in accordance with the following announcement—'N.B. There will be no acting on the Stage, but the house will be fitted up, in a decent manner, for the audience.' This was the first of Handel's great Oratorio performances; and the result was most encouraging. On the 10th of June, 1732, he produced *Acis and Galatea*, in like manner, without action; though, in this case,

with the attraction of scenery, and dresses. The piece had already been pirated, by the father of Dr. Arne, at the 'Little Theatre in the Haymarket:' but Handel's performance extinguished the speculators; and succeeded so well, that it was given four times, at the King's Theatre, and repeated, in 1733, at Oxford. On March 17, 1733, he produced, at the King's Theatre, an entirely new Oratorio, entitled *Deborah*, in which he first introduced the Double Choruses for which he afterwards became so justly famous. The jealousy of his rivals rendered this venture very nearly a failure; but it prepared the way for a long series of new works, exceeding in sublimity any that had ever previously appeared, and rising to heights which set all artistic rivalry, present, or future, at defiance. The order in which these stupendous works appeared was as follows—*Deborah*, [1733]; *Athaliah*, [1733]; *Saul*, [1739]; *Israel in Egypt*, [1739]; *Messiah*, [1742]; *Samson*, [1743]; *Joseph*, [1744]; *Belshazzar*, [1745]; *The Occasional Oratorio*, [1746]; *Judas Maccabœus*, [1747]; *Alexander Balus*, [1748]; *Joshua*, [1748]; *Solomon*, [1749]; *Susanna*, [1749]; *Theodora*, [1750]; *Jephtha*, [1752]; and *The Triumph of Time and Truth*, [1757]. To these must be added some secular works, written in a style no less elevated than that of the Oratorios; viz.: *Parnasso in Festa*, [1734]; *Alexander's Feast*

[1736]; Dryden's *Ode for S. Cæcilia's Day*, [1739]; and *L'Allegro, il Penseroso, ed il Moderato*, [1740].

The *Messiah* was first produced at Dublin, on the 13th of April, 1742; and repeated, on the 3rd of June. The first performance in London took place on the 23rd of March, 1743, at Covent Garden Theatre; on which occasion King George II. set the example of rising at the *Hallelujah Chorus*—a reverent custom which has been invariably observed, to the present day. From 1750, to 1758, Handel performed it annually—sometimes twice a year—in the Chapel of the Foundling Hospital, for the benefit of the Charity. On the 6th of April, 1759, he conducted it, for the last time, at Covent Garden; and, on the 13th—or, according to other accounts, the 14th[5]—of the same month, the great Composer breathed his last, at his house—formerly, No. 57, but now No. 25—in Brook Street, Grosvenor Square. He was laid to rest in the South Transept of Westminster Abbey, on Friday night, April 20, 'at about 8 o'clock;' and, on July 10, 1762, the Monument by Roubiliac was placed in its present position, against the western wall of 'Poet's Corner.'

At the time of his death Handel was by no means a prosperous man. His Oratorio performances were

[5] The exact date of Handel's death has given rise to as much discussion as that of his birth. Unhappily, it cannot now be decided with equal certainty.

little less disastrous, as pecuniary speculations, than those of his Operas; for his enemies were as bitter

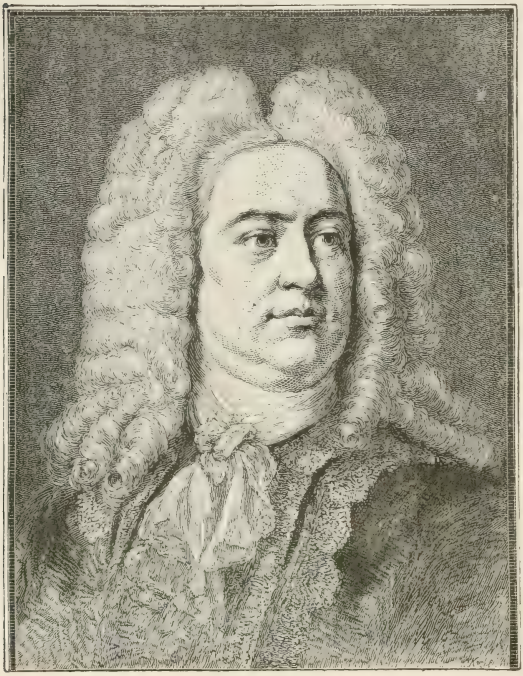


FIG. 37.

GEORG FRIEDRICH HANDEL.

as his friends were true, and much more numerous and powerful. He became bankrupt, for the second time, in 1745; but, as on the former occasion,

honourably fulfilled all his engagements. To add to his distress, he was attacked, in 1751, with incipient *gutta serena*, which, notwithstanding a skilfully-performed operation, ended, some two years later, in total blindness. But, as we have already seen, he continued to direct his Orchestra, and even to play his famous Organ Concertos, in utter darkness, until the last week of his honourable and eventful life. The slight sketch of that life with which we have here presented our readers, though it has already extended to the utmost limit permissible in a 'General History,' barely indicates the outline of his career;[6] yet it will suffice to give some idea of the effect produced by his genius upon the great English School, of which he was the brightest ornament, and the glories of which culminated in the works with which he so richly endowed it. That those works are prized, to-day, as highly as they were during his life-time, is a fact too well known to need comment. Their innate grandeur has, hitherto, defied all attempts either at rivalry, or imitation; and we may safely predict, that, to the end of time, the *Messiah*, and *Israel in Egypt*, will command as deep a reverence as that which they have never ceased to enjoy since the day of their production.

[6] For farther details, see the author's '*Life of George Frederick Handel.*' (London. Macmillan and Co. 1883.)

CHAPTER XXI.

JOHANN SEBASTIAN BACH.

The Bach family was a very remarkable one. During the course of two full centuries it produced generation after generation of hard-working Musicians, whose conscientious labours contributed, in no small degree, to the formation and development of that great German School, which adopted the Choral as its watch-word, used the Organ for the expression of its grandest ideas, and made the cultivation of Sacred Music its special care. Many of the elder Bachs were gifted with extraordinary musical talent, which descended so frequently from father to son, that the honest burghers learned to regard it as a family inheritance—a precious heir-loom, to be coveted, and cherished, even by younger scions of the house who were destined to gain their livelihood without its aid, and still more assiduously cultivated by the professional members of the family. Among these last were two twin brothers, Johann Christoph, and Johann Ambrosius, the first of whom held the

appointment of Court-Musician to the Graf von Schwarzburg, at Arnstadt, while the second occupied a more humble position at Erfurt, where he died, in 1695, leaving behind him two sons—Johann Christoph,[1] born in 1671, and the subject of the present memoir, Johann Sebastian, who was born, at Eisenach, on the 21st of March, 1685. On the death of Johann Ambrosius, the care of the little Johann Sebastian devolved upon the elder brother, who treated him cruelly, and, though a good Musician himself, either failed to appreciate the child's transcendent talent, or—which seems more probable—was tempted, by jealousy, to suppress it. At ten years old, the young aspirant was able to play all his exercises by heart, and longed to pass on to Music of a more advanced character. Johann Christoph, his senior by fourteen years, had been a pupil of the celebrated Pachelbel, and was, at this time, Organist of Ohrdruff. He possessed a MS. volume, containing compositions by Pachelbel, Frohberger, Buxtehude, and all the best writers of the period. This precious volume was the idol of the child's ambition: but he was forbidden to touch it. Knowing, however, the cupboard in which it was kept, he abstracted it from its hiding-place, at night, and, with indomitable perseverance,

[1] No less than six well-known members of the Bach family bore this double Christian name.

copied the whole, by moon-light. Unhappily, Johann Christoph discovered the transcript, almost immediately after its completion, and, with heartless barbarity, robbed the poor child of his hardly-earned treasure. The little Sebastian was broken-hearted; but neither he, nor his unnatural brother, then knew the full extent of his misfortune. The long-continued effort of writing, by moonlight, had injured his eyes so seriously that he never fully recovered the use of his sight. As he grew older, the evil increased; and, for some time before his death, he became totally blind.

In 1700, Johann Sebastian, then fifteen years old, entered the Michælis-Schule, at Lüneburg, where his lovely Treble Voice attracted great attention. In his holidays, he made numerous excursions, on foot, to Hamburg, for the purpose of hearing the great Dutch Organist, Reinken, from whose performances he learnt a great deal. In 1703, he acted, for a time, as Court-Musician, at Weimar; and, in the same year, he was chosen Organist of the Neuekirche, at Arnstadt. In 1705, he received some instruction on the Organ from Buxtehude, at Lübeck. In 1707, he removed to Mühlhausen; and, in 1708, he was appointed Court-Organist at Weimar, where he produced most of his grand compositions for his favourite instrument. In 1714, he was advanced to the dignity of Hof-

Concertmeister; and, by this time, his fame may be said to have been fairly established. In fact, so great was his reputation as a performer, that when, on visiting Dresden, in 1717, he was induced to challenge a famous French Organist, named Marchand, to a trial of skill, his terms were accepted, but, on the morning appointed for the contest, it was found that his opponent's courage had failed, and that he had secretly left the city.

On his return from this visit to Dresden, Bach was appointed Kapellmeister to Prince Leopold of Anhalt Cöthen. He remained at Cöthen six years, during which time he produced the greater number of his Chamber Compositions. While still in the Prince's service, he became a candidate for the office of Organist at the Jacobikirche, at Hamburg, but was rejected, to make room for a nameless young man who paid 4000 marks for the appointment. This, however, was a matter of very slight importance; for, in 1723, he was appointed Cantor at the Thomas-Schule, in Leipzig—an important post which he retained until his death. Here it was that he wrote his greatest Sacred Compositions, his Passion-Music, Oratorios, and Church-Cantatas, and the wonderful Masses which remained for so many years unknown, but are now regarded as the finest works of their class in existence.

After this period, honours fell thickly upon him.

In 1736, he was appointed Court Composer to the Elector of Saxony, and Kapellmeister to the Duke of Saxe Weissenfels; and, in 1747, he was invited, by Frederick the Great, to the Court at Potsdam, where his son, Carl Philip Emanuel, held the office of Cembalist. His visit to the music-loving Monarch formed the most memorable event in his life. At the moment that his arrival at the Palace was announced, the King was engaged in his usual evening performance on the Flute; but, so great was his impatience to hear the famous Organist, that he exclaimed to his Courtiers, 'Gentlemen, old Bach has arrived.' The Flute was unceremoniously laid aside. Bach, who had not yet had time to change his travelling dress, was introduced, without a moment's delay. And the King proceeded with him, from room to room, making him play on all his newly acquired Silbermann Pianofortes,[2] and all the Organs in the Palace. He extemporised, over and over again, upon a Theme dictated to him by the King; and concluded his performance with a Fugue, in eight parts, on a Subject of his own. On his return to Leipzig, he embodied the Theme given to him by the King, in a work which he called the '*Musikalisches Opfer*,' and which he afterwards sent to Frederick, in memory of his visit,

[2] Three of these instruments are still in existence; one, at the Stadtschloss; one at Sans Souci; and one, at the Neue Palast.

which he survived but three years, dying, of a fit of apoplexy, July 28, 1750.

Fig. 38.

JOHANN SEBASTIAN BACH.

Bach's life was essentially an uneventful one; yet, its influence upon the future of Art was enormous. He was twice married: to Maria Barbara,

daughter of Michael Bach, in 1707; and, in 1721, to Anna Magdalena Wülkens. His first wife bore him seven children; his second, thirteen. Four only of his sons survived him: Wilhelm Friedemann, and Carl Philip Emanuel, by the first wife; with Johann Christoph Friedrich, and Johann Christian, by the second. These were all good Musicians; but Carl Philip Emanuel was a true genius, and, after his father, the greatest representative of this wonderful family. Apparently absorbed in the care and education of his numerous children, Bach devoted himself to the practice of his Art, with an earnestness which never tired. The treasures he has bequeathed to us—more than one of them engraved by his own hand—are innumerable. His style, though founded upon the work of his predecessors, was unmistakably his own; and differed, in almost every important respect, from that of his great contemporary, Handel. The style of Part-writing cultivated by Handel bears a far closer relation to the Counterpoint of the older Polyphonic Schools than that employed by Bach. Both Masters make unsparing use of the multifarious resources of modern Art, including its Unprepared Discords, its Chromatic Progressions, and even its boldest Enharmonic Licences. But Handel seemed incapable of writing a harsh collision. His use of Discords is as truly harmonious as his

employment of Concords; while Bach delighted in crashing through every obstacle that came in his way, with such consummate power over the Discords he employed that he turned their very harshness into a never-failing attraction. His ingenuity was unbounded; but he never cared to conceal it, as Handel did. In Handel's most intricate passages—in the mighty ground-base of *Envy, eldest born of Hell*, the dizzy involutions of the '*Amen Chorus*,' and in other similar masterpieces of ingenuity—the effect is so clear and harmonious that the hearer never pauses to think of the almost incredible learning they display. He takes so much pains to hide his Art that the uninitiated never even suspect its presence. Bach never did this. He honestly laid bare the learning he employed, and astonished his hearers as much as he delighted them. His Melodies, again—calm, fiery, or dignified, as the case may be—are never passionate, as Handel's constantly are. The ductility of his Fugal Subjects is unbounded; while Handel's are chiefly remarkable for their enormous breadth. And the methods of Instrumentation adopted by the two great Masters diverge more widely from each other, if possible, than the style of their Themes. Bach writes constantly for his Wind-Instruments in 'real parts.' Handel scarcely ever does so. Where Bach adorns his Scores with the most perfect imaginable Part-

writing, Handel delights in producing 'Orchestral Effects,' which often rival, in their beauty, the most charming combinations affected by later Composers. And so, actuated by purest love of artistic truth, and prompted only by the bias of their own individual minds, these two great giants worked simultaneously, in different directions, with such excellent success, that, after the lapse of a century and a half, it is impossible to say which excelled the other —if either did excel—in learning, or in natural talent, in his love for Art, or in the value of the precious treasures with which he has enriched her beautiful sanctuary.

CHAPTER XXII.

CHRISTOPH WILLIBALD GLUCK.

We have spoken, in a former chapter,[1] of a process of gradual deterioration, by means of which the Musical Drama was diverted from its high purpose, and reduced to the level of a Concert on the Stage. The evil reached its climax not long after the middle of the 18th century; and even Handel has been accused—though very unjustly—of having assisted in perpetuating it. It is true that his Operas abounded, not only with delicious Melodies, but also with brilliant *Arie di bravura* which taxed the powers of his most accomplished vocalists: but he never forgot that the charms of his slow movements, and the *tours de force* of his quicker ones, could only be lawfully used as means for the attainment of a definite end—the illustration of the dramatic truth of the Scene in which they were introduced. He individualised the character of every actor in his Drama, and gave to each the style best suited to

[1] See page 158.

the *rôle* committed to him. So far was he from pandering to the prejudices of the age, that he was constantly embroiled with singers who demanded Airs written in a style which he considered unfit for the dramatic situations in which they were placed. The real authors of this threatened destruction were, Porpora,[2] and Hasse. Of the first of these we have already spoken. Hasse [1699—1783] was, for many years, the life and soul of the famous Dresden Opera, where his wife—the 'Faustina' who gave so much trouble to Handel—delighted the Court with her exquisite singing. This circumstance undoubtedly exercised a very deleterious influence upon his style of composition; for, like Porpora, he was ready, at any moment, to sacrifice all sense of dramatic propriety, for the gratification of a popular vocalist. And, in this, the two popular composers did but follow the precepts of the most famous dramatists of the period, who, with Metastasio at their head, enacted a code of laws for the management of the Opera which bound it with fetters of iron.

The subject of the plot was necessarily classical, and the *dénouement* happy. The custom of the time demanded the employment of six characters only—three women, and three men; though, in cases of necessity, the presence of a fourth man was

[2] See page 202.

tolerated, or, a woman was permitted to take a man's part. The First Woman, (*Prima Donna*), was always a high Soprano; the second, or third, a Contralto. The First Man, (*Primo uomo*), who represented the hero of the piece, was, of necessity, an artificial Soprano, even though he might be destined to play the part of Hercules, or Agamemnon. The Second Man was either an artificial Soprano, or a Contralto; the Third was sometimes a Tenor; the Fourth, if present, was nearly always either a Tenor, or a Bass. But, it was not at all unusual to confide all the male parts to artificial Sopranos, or Contraltos, without the aid either of a Tenor, Baritone, or Bass.

Each principal character claimed the right to sing an Air, in each of the three Acts of the Drama. The Airs confided to them were divided into five distinct classes, each distinguished by certain unvarying characteristics, though the indispensable *Da capo* was common to all.

The *Aria cantabile* was a flowing Melody, very lightly accompanied, and affording frequent opportunities for extempore embellishment.

The *Aria di portamento* introduced long swelling notes, demanding great sustaining power on the part of the singer.

The *Aria di mezzo carattere* was more fully developed, and more richly accompanied, than

these; and admitted much greater variety of treatment.

The *Aria parlante* was designed to express more passionate emotion; and hence was sometimes called an *Aria di nota e parola*, an *Aria agitata*, an *Aria di strepito*, or even an *Aria infuriata.*

The *Aria di bravura*, or *Aria d'agilità*, was simply designed to display the accomplishment of the singer to the greatest possible advantage.

In addition to these primary forms, certain modified types were occasionally employed; such as the *Cavatina*, which was simply an *Aria cantabile*, without a second part; the *Aria d'imitazione*, in which certain characteristic features, such as the singing of birds, or the sounds of the chase, were added to an *Aria di mezzo carattere*, or *di bravura;* the *Aria concertata*, in which the accompaniment was unusually elaborate, and the very rare *Aria all' unisono*, and *Aria senza accompagnamento*, instances of which will be found in Handel's *Rinaldo*, and *Arianna.*

Each Scene ended with an Air of one or other of these classes; but no two Airs of the same class were ever permitted to succeed each other. The hero and heroine each claimed a grand *Scena*, preceded by an Accompanied Recitative; and usually sang together, in at least one Duet; but Trios and Quartets were rigidly excluded, though the

last Act always terminated with an *Ensemble*, in which all the characters took part.

It needed a very great Master to express dramatic truth, in the face of these interminable restrictions. Handel overcame their stiffness, and frequently set them at defiance; but Porpora, and Hasse, and their less talented imitators, thought of the vocalists only; and their Operas might just as well have been sung in the Concert-room as on the Stage. It needed a great genius, to counteract their evil influence; and, of that great genius we have now to speak.

Christoph Willibald, Ritter von Gluck, was born, at Weidenwang, July 2, 1714; and educated, first, at the Jesuit College at Komotow, and afterwards, at Prague. In 1736, he was engaged in the Kapelle of Prince Melzi, who took him to Milan, where he completed his musical studies, under Sammartini; and to this circumstance, in all probability, we must attribute his early attachment to the Italian School of Dramatic Composition.

His first Opera, *Artaserse*, was produced, at Milan, in 1741; and speedily followed by *Demofoonte*, *Cleonice* (known also as *Demetrio*), and *Ipermnestra*. *Artamene*, and *Siface*, were produced in 1743; *Fedra*, in 1744; and *Poro* (called also *Alessandro nell' Indie*) in 1745. These works were all written in the corrupt style of the period, with

no attempt at dramatic expression; but, with a tender grace and unfailing command of melody, which neither Hasse nor Porpora were able to rival. His Air, *Rasserena il mesto ciglio*, in *Artamene*, is alone sufficient to establish his reputation as one of the most charming composers of the age. But, he was working on a thoroughly vicious principle; and an accidental circumstance convinced him of the fact.

In 1745, Gluck was invited to London, as Composer to the King's Theatre, in the Haymarket. Here he revived *Artamene*, and produced two new Operas, *La Caduta de' Giganti*, and *Piramo e Tisbe* —the last, a Pasticcio, in which he introduced some of his most celebrated Airs. None of these pieces were successful—probably, because the remembrance of Handel's finer Operas still lingered in the ears of the audience. Handel himself was not pleased with the new composer, of whom he is reported to have said, 'He knows no more of Counterpoint than my cook.'[3] But, it was not lack of contrapuntal skill that caused Gluck's failure. His discomfiture arose from the unfitness of his Airs for the Scenes in which they were introduced—a fact which he had penetration enough to discover for himself. And the discovery set him

[3] Waltz, Handel's *quondam* cook, became an excellent Bass singer, but, of course, knew nothing of composition.

thinking. On hearing some of Rameau's Operas, in Paris, he suddenly awoke to the tremendous power of carefully-considered Recitative. Returning to Vienna, in 1746, he applied himself assiduously to study; and, in 1748, showed an immense advance in *Semiramide riconosciuta.* In 1750, he produced *Telemacco*, at Rome; and, passing thence to Naples, brought out *La Clemenza di Tito*, in 1751. Both these works evinced a decided change of style, as did, also, *L' Eroe Cinese* [1754], *Il Trionfo di Camillo*, and *Antigono.* During the seven years that followed, he produced only one Opera, *Tetide*, now hopelessly lost. He had, in fact, given himself up entirely to study; and the result manifested itself in *Orfeo*, produced at Vienna, Oct. 5, 1762, and undoubtedly one of the finest as well as one of the loveliest Operas that ever was written. The dramatic force displayed in this great work is truly wonderful; and the Music is superb. There was no weak Counterpoint, now; no truckling to the tastes of petted singers, or an imbecile public. If he had not yet attained the fulfilment of his purpose, he had, at least, approached it very nearly.

The public, however, were not yet prepared to accept his new ideas; and he was compelled to produce pieces for the Court Theatre, in a style that he had already learned to loathe. One of them —*Il Parnasso*—was played by four Archduchesses,

and accompanied, on the Harpsichord, by the Archduke Leopold. It was probably about this time that the Pope created him a Knight of the Golden Spur. At this time, too, he gave lessons to Marie Antoinette, who was sincerely attached to him, and, there is reason to suppose, a convert to his newly-formed opinions. But, his popularity did not reconcile Vienna to his new principles, though he was not deterred from making vigorous attempts, in the right direction. In 1767, he produced *Alceste*, and, in 1769, *Elena e Paride*, both written wholly in accordance with his new principles, which he set forth, with precision, in the dedicatory epistle (to the Archduchess Leopold) prefixed to the Score of *Alceste*. A more valuable exposition of the true nature of the Musical Drama than this can scarcely be conceived. Gluck tells us, that, when he undertook to set *Alceste* to Music, he 'endeavoured to reduce Music to its proper function—that of seconding Poetry by enforcing the expression of the sentiment, and the interest of the situation, without interrupting the action, or weakening it by superfluous ornament.' That he was 'careful never to interrupt a singer in the heat of a dialogue, for the purpose of introducing a tedious Ritornello;' or, 'to stop him, in the middle of an Air, for the purpose of displaying the flexibility of his voice, on some favourite vowel.' That he did not think it right 'to hurry

through the second part of an Air, if the words happened to be the most important of the whole, in order that the first part might be repeated regularly four times over.' That, in his opinion, 'the Overture ought to indicate the subject, and prepare the spectators for the character of the piece that was to follow;' and, 'that the Instruments ought to be introduced in proportion to the interest and passion of the words.' And, above all, that he thought it 'necessary to avoid too great a disparity between the Recitative, and the Air of a dialogue, so as not to break the sense of a period, or awkwardly interrupt the progress and animation of a Scene.'

These were golden maxims. They formed the foundation of the system upon which Peri based his *Euridice*, in 1600, and Monteverde his *Orfeo*, in 1607. But, they had long been forgotten, notwithstanding Marcello's vigorous protest against their neglect, in 1720;[4] and, in reviving them, Gluck infused new life into a glorious Art-form which was fast perishing from inanition. We shall see, later on, that another great genius has done the same good service to Art, in our own day; and, not without urgent need: for, the abuses of which Gluck complained are as prevalent, now, as they were in the middle of the 18th century, and no half-hearted reformer is strong enough to fight against them.

[4] See p. 194.

The coldness with which *Alceste* and *Paride ed Elena* were received, at Vienna, and the violent antagonism manifested by the public to the great artistic truths upon which they were based, prompted Gluck to seek for more sympathising audiences elsewhere. The Bailli du Rollet, an *attaché* of the French Embassy at Vienna, furnished him with an admirable *libretto*, entitled *Iphegénie en Aulide*, founded upon Racine's well-known Tragedy, and, of course, written in French. In this imperishable work, Gluck put forth all his strength, and carried out his principles to their fullest logical conclusion, without fear or restraint. Through the all powerful protection of Marie Antoinette, this work, written in 1772, was performed, for the first time, at the Académie de Musique, April 19, 1774; and, in spite of many bitter jealousies, and almost insurmountable difficulties, achieved an immense success. It was followed, on Aug. 2, in the same year, by a French version of *Orphée et Eurydice*, after the performance of which Marie Antoinette granted the Composer a pension of 6000 francs, with promise of a similar sum for every new work he produced in the French capital. By command of his generous patroness, he adapted two of his old works, *Le Poirier*, and *Cythére assiégée*, to the French Stage, and produced them at the Court Theatre, at Versailles, in 1775. A French version

of *Alceste* was produced, at Paris, in 1776; and, in 1777, Gluck composed his *Armide.* The success of this beautiful Opera was unbounded. But, at this juncture, the Composer was called upon to contend with a very powerful rival. Piccini, protected by a large party of Gluck's most bitter antagonists, arrived at Paris, in 1776; and, in 1878, produced an immense effect with his first French Opera, *Roland.* Two parties, called the *Gluckistes*, and *Piccinistes*, now organised a bitter feud; and even surpassed, in their violence, the excesses committed by the *Buffonistes*, and *Antibuffonistes*,[5] during the earlier half of the century. The chief of the *Gluckistes* was the Abbé Arnaud. The *Piccinistes* were led by Marmontel. The directors of the Académie de Musique endeavoured to turn the dispute to profitable account, by engaging Gluck and Piccini to write each an Opera on the same subject—*Iphegénie en Tauride.* Gluck's Opera was produced, May 18, 1779, with extraordinary success. It is, indeed, finer, if possible, than *Iphegénie en Aulide*, and abounds with passages of irresistible tragic power. The production of Piccini's *Iphegénie en Tauride* was delayed until Jan. 23, 1781, by which time Gluck's *chef d'œuvre* had completely made its mark. Nevertheless, it was fairly received, and was performed, in all, seventeen times.

[5] See p. 204.

Piccini was a really good composer in the old Italian style; but it was madness to bring him into rivalship with his great contemporary.

Gluck's last French Opera was *Echo et Narcisse*,

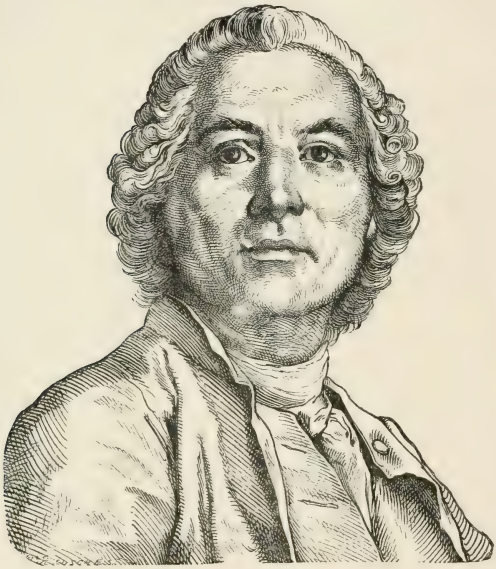


Fig. 39.

CHRISTOPH WILLIBALD, RITTER VON GLUCK.

produced Sept. 21, 1779. This was not nearly so successful as his former works, though it contained many beauties. It was to have been followed by *Les Danaïdes;* but, while engaged upon this, the

Composer was seized with an attack of apoplexy, from which he recovered, in time, though it compelled him to transfer the *libretto* to his pupil, Salieri, and to retire, for rest, to Vienna, where he died, from the effects of a similar attack, Nov. 15, 1785.

The influence of Gluck's reform upon Dramatic Art has proved to be indelible. Even in France, it determined the style of Méhul, and more than one of the greatest composers of a later period. But it is in his own country that his labours have been most justly appreciated. Notwithstanding the early rejection of his principles, at Vienna, they were afterwards unhesitatingly adopted; and nowhere more cordially than in the great Viennese School, of which they afterwards formed one of the strongest characteristics. And, in truth, it has long since been clearly proved, that, except upon these principles, no rational School of Dramatic Music can continue to exist.

CHAPTER XXIII.

FRANZ JOSEPH HAYDN.

The work effected by Hadyn for Instrumental Music was greater, in one respect, even than that wrought by Gluck for the Opera; since it was not merely a regeneration, but an entirely new form of development. And yet, with all its novelty, this form of development was based upon existing materials; and conclusively proved the immense amount of study which its author must have bestowed upon the works of the Great Masters who had gone before him.

Franz Joseph Haydn was born, March 31, 1732, at Rohrau, in a little house in the Market Place, still standing, though partially rebuilt. He had not long entered his sixth year, when his cousin, Joseph Mathias Frankh, attracted by his beautiful Treble Voice, persuaded his father to let him study Music, and himself gave him his first lessons. Two years later, Georg von Reutter, Court-Composer at Vienna, and Kapellmeister at S. Stephen's, offered him a place in his Choir, and, in 1740, admitted him to the

privileges of the Cantorei, attached to the Cathedral. Here his education, as a vocalist, was completed; but, for Composition, he was thrown almost entirely upon the resources of his own natural talent. He quitted the Choir, on the breaking of his voice, in 1748, when his place, as leading Chorister, was taken by his brother Michael. For some time after this, he suffered terrible privations, which, however, in no wise damped his ardour. He studied profoundly, without help of any kind, beyond that which he obtained from the precepts contained in Fux's *Gradus ad Parnassum*. In 1752, he composed his earliest Mass in F,[1] and, in the same year, his first dramatic work, *Der Krumme Teufel*, was produced, at the Stadttheatre. About this time, too, he made acquaintance with Metastasio, through whom he obtained some pupils; and, also, with Porpora, who engaged him as his Accompanyist, and taught him his method. But, his best friend was Karl Joseph, Edlen von Fürnberg, for whom he composed his first Quartet, in 1755. In 1759, he was appointed Musical Director, and Composer of Chamber-Music, to Count Ferdinand Maximilian Morzin, for whom, in 1759, he wrote his earliest Symphony—a very simple one, in D, not included in any of the usual editions. His life was now a comparatively prosperous one; and his future prospects appeared so

[1] Generally known, in England, as No. XI.

tempting to the outer world, that he was cajoled into marrying a woman, three years his senior, whom he had never loved, and whose heartless disposition embittered the best part of his otherwise happy life.

On the dispersal of Count Morzin's Orchestra, in 1761, Haydn entered the service of Prince Paul Anton Esterhazy, who, dying in 1762, was succeeded by his brother Nicolaus, surnamed 'the Magnificent,' a nobleman of refined taste, and generous disposition, who at once engaged the young Composer as his second Kapellmeister, under the almost superannuated Werner, and advanced him to the grade of sole Kapellmeister, on Werner's death, in 1766.

Haydn was now provided for, for life. He directed the Prince's Orchestra, at Vienna, Eisenstadt, and the new Palace of Esterház, on the Einsiedler-See, where the family resided during the greater part of the year; composing for the Chapel, the Chamber-Concerts, and the two large private Theatres, one intended for the performance of Operas and other dramatic pieces, and the other, for a company of Marionettes, the machinery of which was brought to extraordinary perfection. Haydn was on the best of terms with his munificent patron; and, when the Empress, Maria Theresia, visited Esterház, in 1773, he composed an Opera—*L' Infedeltà delusa*—a Marionette Piece—*Philemon*

und Baucis—and a new Symphony—now known as the *Maria Theresia*—to honour the occasion. In 1779, the great Theatre was burned down, and the Prince stayed in Paris while a new one was built. It was on the occasion of his departure, that Haydn composed his *Farewell Symphony—Der Abschied*—during the Finale of which the performers put out their lights, one by one, and leave the Orchestra, until two Violins only are left.

Prince Nicolaus Esterhazy died in 1790, leaving Haydn an annual pension of 1000 florins. His successor, Prince Anton, dismissed the 'Kapelle,' but added 400 florins to Haydn's pension. The conscientious Kapellmeister, freed from the duties he had so honourably fulfilled for more than a quarter of a century, now established himself in Vienna; but, towards the close of the year 1790, he accepted an invitation from Salaman to direct a series of Concerts in London, where he arrived on New Year's Day, 1791. It was for the Concerts of this year that he composed the six first *Grand Symphonies*, now known as the *Salaman Set*—the finest and most elaborate that he ever wrote. His reception in London was more brilliant than almost any other on record. He remained in this country until June, 1792; reaching Frankfort in time for the Coronation of the Emperor Leopold II., and returning to Vienna in July. Towards the close of

the year, Beethoven came to him for instruction: and he continued to give him lessons until the end of December, 1793; basing his course of instruction in Counterpoint on Fux's *Gradus ad Parnassum.* In spite of all that has been said to the contrary, it is certain that Beethoven entertained the deepest respect for him; while the young Mozart loved him with all his heart, and always spoke of him as 'Papa Haydn.' ~~Madame~~ Frau Haydn did, indeed, try to sow the seeds of discord between the veteran Composer and his youthful friend; but in vain. Her behaviour, during Haydn's absence in England, was mean to the last degree. She tried to worry him, by letters, into the purchase of a house in which she might live comfortably, when she was 'left a widow!' But, happily, Haydn survived her by many years.

Haydn paid a second visit to England, in 1794. Prince Anton, who, notwithstanding the dissolution of the Kapelle, remained deeply attached to him, reluctantly bade him farewell, and died three days after his departure. During this visit, he completed the set of *Twelve Grand Symphonies*, the first six only of which had been produced on his first appearance in London. On this occasion, he resided at No. 1, Bury Street, S. James', where he received a constant succession of distinguished visitors; for he was now, if possible, more popular than ever.

The Prince of Wales presented him to the King, who, in turn, presented him to the Queen; and he was constantly invited to Court, with every mark of honour and respect. He returned to Vienna, in August, 1795; hurrying his departure in response to an invitation from the reigning Prince Esterhazy, who wished to reorganise the Kapelle dissolved by his predecessor. This Prince treated him no less generously than the former Prince Nicolaus had done, and he repaid his liberality with devoted and untiring service. In January, 1797, he composed the famous Hymn, *Gott erhalte Franz den Kaiser*, which has, ever since, been accepted as the National Anthem of Austria. But, his two greatest works were yet to appear. In 1797, he composed *The Creation*, the words of which were translated, from the English of Milton, (with extensive alterations), by the Baron van Swieten. The Oratorio was first privately performed, at the Schwarzenberg Palace, in 1798, and publicly repeated, at the National Theatre, in 1799. *The Seasons*—adapted, by the Baron van Swieten, from Thomson's Poem—was completed in the same year, and performed, first, at the Schwarzenberg Palace, and afterwards in the Redoutensaal. This was his last great work. His constitution was already broken completely down, by old age. His last days were embittered by the chagrin he felt, on seeing Vienna occupied by the

French republican army. And, on May 31, 1809, he passed sadly away, after a long and blameless life, during the course of which he secured the warm

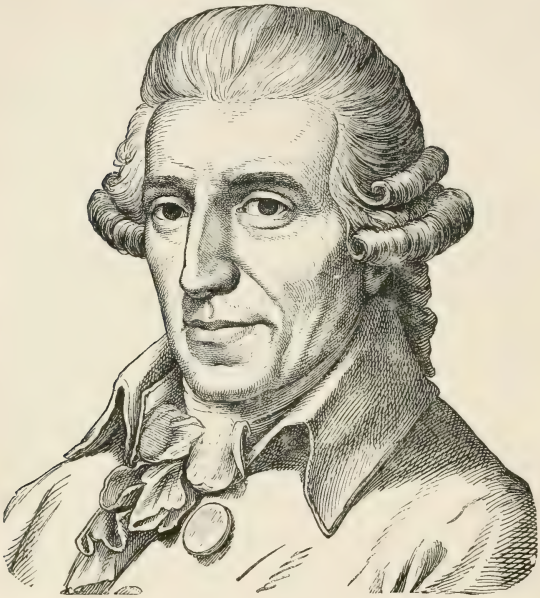


Fig. 40.

affection of all with whom he was brought into contact, and wrought incalculable services to the Art he loved.

The great work of Haydn's life was, the gradual

development of the constructional scheme now generally described as the 'Sonata-Form.' Though the details of this were entirely dictated by the bold originality of his genius, the main lines of the design were based upon the already existent 'Dance Tune'—whether Gavotte, Bourrée, Minuet, Branle, or Allemande—which, in so many instances, consisted of two sections, the first ending with a Perfect Cadence in the Dominant of the principal Key, while the second concluded with a similar passage, in the principal Key itself. Many elaborations of this simple plan had been made, before the time of Haydn, by Domenico Scarlatti, Handel, Bach, and, especially, by Bach's most talented son, Karl Philip Emanuel. But it was reserved for Haydn to strike out the idea of enriching the first part with a distinct Second Subject, in the Dominant—or Relative Major—of the principal Key, instead of ending it with a mere Modulation to the complementary Scale; and, of re-introducing this, transposed to the principal Key, after the formal repetition of the First or opening Subject, in the second section. In this consisted the essence of the Sonata-Form. But, in its more fully developed phases, the Second Subject was frequently supplemented by a Third, or occasionally even a Fourth Motivo, in the same Key. The second part then introduced a discussion on the Subjects already stated in the first section—technically called, the 'working' of the various Motivi—accompanied by

Modulations into more or less remote Keys, tending to increase the interest of the *reprise*, or formal return to the First Subject in its original Key. And the whole concluded with a Coda, or Peroration, in which the cumulative interest of the Movement was brought to its natural climax.

This, then, was the legacy bequeathed by Haydn to his beloved Art—a legacy which has been accepted with gratitude by all the most eminent Instrumental Composers who have, from time to time, succeeded him, and of which no Great Master, from the days of Mozart and Beethoven, to those of Wagner and Brahms, has neglected to avail himself. Each Master has, indeed, modified the design, in accordance with the dictates of his own genius. Mozart accepted it frankly, but, with so much elasticity of conduct, that he was able to develope it into one of the grandest forms it has ever assumed—the Orchestral Fugue, as exhibited in the *Jupiter Symphony*, and the Overture to *Die Zauberflöte*. Moreover, he accentuated, even more strongly than Haydn had done, certain points of construction, consisting of a few simple Chords, frequently reiterated, in order to prepare the ear more forcibly for the Key in which a new Subject was to appear. Beethoven invested the form with the Romantic element, and enveloped Mozart's simple Chords with a network of beautiful ornamentation, which added

an inexpressible charm to the design, and immeasurably increased its general interest. In this, he has been followed by almost all later Composers, some of whom have so artfully concealed the constructional points which Mozart never cared to disguise, that incautious students have sometimes failed to discern in them the veritable 'pillars of the house,' and have accused Mozart of poverty of style, because he left them boldly exposed to view, as a great Architect delights to expose the piers upon which the tower of his Cathedral depends for its support. But, woe to the neophyte who mistakes the true office of these supposed 'weak points' in Mozart's most perfect designs! Who, seeking to construct the ornament, instead of ornamenting the construction, builds an edifice which must necessarily crumble beneath his touch. If Richard Wagner, in the most romantic of his instrumental Preludes—where, if ever, the sense of dramatic propriety might be supposed to cover everything—never ventures to ignore the constructional element, however deftly he may conceal it beneath the rich fancies of his inexhaustible imagination, surely it is not open to any of us to neglect the salutary precautions with which Haydn hedged round his grand invention, and which no great Composer of later date has thought it beneath his dignity to follow.

CHAPTER XXIV.

WOLFGANG AMADEUS MOZART.

HAYDN's great successor, Wolfgang Amadeus Mozart, was born, at Salzburg, January 27th, 1756; and was educated entirely by his father, Leopold Mozart, an accomplished violinist, in the service of the Archbishop of Salzburg. At three years old, he composed little pieces, some of which are still preserved in his sister Maria's music-book. Soon afterwards, he tried to write a Concerto; and, when his father told him that it was too difficult for performance, he replied, that no one would attempt to play a Concerto without first diligently practising it. He first performed in public, at the age of five years; and, in 1762, the father took his two children, Wolfgang, and Maria, on a tour, during the course of which they played before most of the Sovereigns of Germany. The little 'Wolfert's' personal beauty, and charming disposition, endeared him to everyone. The Emperor, Francis I., sat by his side, while he played, and called him his 'little Magician;' and

the Archduchess Marie Antoinette was so kind to him, that, in his innocent prattle, he promised to marry her, when he 'grew up.' The family started on a second journey, in 1763; and, in 1764, Leopold Mozart brought his wife and children to London, where they lodged in Frith Street, Soho. On April 27, and May 19, Wolfert played, with immense success, before the Royal Family; on June 5, he gave a public Concert; and, on June 29, he played a Concerto at Ranelagh. During this visit, he published a third set of Sonatas, dedicated to the Queen; and composed an Anthem for four voices, entitled *God is our refuge*, the autograph of which is now in the British Museum.

On September 17, 1764, Wolfert was taken to the Hague, where he attempted his first Oratorio. In 1766, he returned to Salzburg, and diligently studied Haydn's favourite text-book, the famous *Gradus ad Parnassum*. In 1767, he revisited Vienna, and, by command of the Emperor, Joseph II., composed an Opera, entitled *La finta semplice*, which failed, through a miserable cabal, though, on its representation at the Palace of the Archbishop of Salzburg, it was so well received, that it gained for the young Composer the appointment of Maestro di Cappella. The post, however, was an honorary one.

In 1769, Wolfert, now nearly fourteen years old,

was taken, by his father, to Italy, where he gained knowledge and experience every day, and found kind friends everywhere. Arriving in Rome during Holy Week, he heard the famous *Miserere* sung, in the Sistine Chapel, and wrote it down from memory, concealing the copy in his cocked hat. In June, the Pope invested him with the Order of the Golden Spur[1]—that previously conferred upon Gluck. In July, he visited Bologna, where he was admitted to the rank of *Compositore*, at the Accademia filarmonica. In 1770, he composed an Opera—*Mitridate, Re di Ponto*—for the Theatre at Milan, which, in spite of a miserable intrigue, met with extraordinary success. He returned to Salzburg, in the following year; and, in 1773, composed, for the marriage of the Archduke, Ferdinand, a Serenata—*Ascanio in Alba*—which achieved a great success at Milan. During his absence from Salzburg, the good Archbishop died; and his successor, Hieronymus, Count of Colloredo, proved a cruel enemy to the young Composer, who, however, graced the ceremonies of his election with a new Opera, *Il Sogno di Scipione*. In October, 1773, Wolfert produced another Opera, at Milan, entitled *Lucio Silla*, which was no less successful than *Mitridate*. But, notwithstanding these brilliant successes, the family suffered from grinding poverty, from which the

[1] *Auratæ militæ eques.*

new Archbishop made no attempt to rescue them.

During the four years which followed, Mozart produced two new Operas, *La finta Giardiniera*, and *Il Re Pastore*, besides an immense number of Concertos, Masses, Symphonies, Sonatas, and other important works. In 1777, he started on a new professional tour, very much to the annoyance of the Archbishop; and, while on his travels, fell in love with a promising young vocalist, named Aloysia Weber, who afterwards cruelly jilted him. At Paris, he was distressed beyond measure, by the death of his mother; and, on his return, Aloysia Weber coldly dismissed him, while the Archbishop was with difficulty induced to endow his honorary appointment with a slender stipend.

For the Carnival of 1781, Mozart was engaged to write an Opera, at Munich; and this commission afforded him the opportunity of producing the first of the long series of dramatic works which have since been accepted as the most perfect Operas in the world. The piece—entitled, *Idomeneo, Re di Creta*—was written in closest possible accordance with the principles laid down by Gluck, though there is strong reason for believing that Mozart adopted these principles from intuition, rather than from the diligent study of *Alceste*, or *Iphegénie en Aulide*. Be this as it may, it is certain that he was

endowed, by Nature, with so intense a perception of dramatic truth, that it would be impossible, in any one of his Operas, to point out a Scene in which the propriety of the situation has been sacrificed, even for the purpose of introducing a legitimate musical effect. In *Idomeneo*, this propriety is everywhere so conscientiously observed, that the work takes rank, with *Orfeo* and *Iphigénie en Tauride*, as an example of the truest attainable expression of the veritable *Dramma per la musica*, as opposed to the conventional *Opera seria*, in which the exigencies of the situations were constantly sacrificed for the sake of the Music, and even for more unworthy motives. Yet, the work overflows with delicious Melody, from beginning to end; Melody which is rendered the more captivating, because its peculiar beauties are never felt to be out of place.

On hearing of the triumphant success of *Idomeneo*, the Archbishop summoned Mozart to Vienna, where his tyranny rendered the great Composer's position intolerable. So grossly did he insult his unoffending *Maestro di Cappella*, that Mozart was compelled to resign his ill-paid office, though he had really no other resources at command. At this juncture, he was commanded, by the Emperor, to write a German Opera—*Die Entführung aus dem Serail*[2]

[2] Known also as *Belmont und Constanze*. In Italian, *Il Seraglio*.

—which was received, with acclamation, in 1782, and at once raised German Opera to the rank which *Idomeneo* had already attained for its Italian sister.

Mozart's next step was a very unhappy one. Rejected by Aloysia Weber, his promised wife, he married her younger sister, Constance, whose thriftless habits, and unintellectual tastes, led him hopelessly into debt, and made his home a very unhappy one. He had, however, many kind friends. With Gluck he was on terms of formal courtesy, only; but Haydn loved him dearly. Salieri, however, was jealous of his fame, and hated him cordially.

The success of *Die Entführung* led to the production, at the Palace of Schönbrunn, of a German *Singspiel*, in one Act, called *Der Schauspieldirektor*, first performed in February, 1786. Three months later, he produced, at Prague, his delightful *Nozze di Figaro*, the libretto of which was based, by the Abbé da Ponte, on the famous drama by Beaumarchais. The reception of this, on the occasion of its first performance at Vienna, May 1, 1786, was so cold as to amount almost to a failure; but, at Prague, it was received with unbounded admiration, and procured for Mozart an immediate engagement to produce another Opera, for the ensuing season. This was none other than the equally marvellous *Il don Giovanni*, founded, by Da Ponte, upon Tirso

de Molina's romantic story, *El Convidado de Piedra*, so cleverly treated by Molière in '*Le Festin de Pierre*.' The success of this, when first produced, October 29, 1787, fully equalled that of *Le Nozze di Figaro:* yet, on its reproduction in Vienna, it produced far less sensation than Salieri's weak and soulless *Tarare*.

In the following year, Mozart was appointed Kammercompositor to the Emperor. He also conducted the Baron van Swieten's Concerts—for which he supplied 'Additional Accompaniments' to Handel's '*Messiah*,' and *Acis and Galatea*—and composed much vocal and instrumental music, on his own account. In 1790, he composed *Cosi fan tutte*, the 'run' of which was interrupted by the Emperor's death; and, for the Coronation of the new Emperor, Leopold II., he was commissioned to prepare *La Clemenza di Tito*, the performance of which, at Prague, in 1792, was not a very brilliant success.

Far different was it with *Die Zauberflöte*, begun, at the instance of the manager, Schikaneder, in 1791, and first performed on the 30th of September. This greatest of German Operas was written upon an entirely new plan, with the special intention of attracting Freemasons; and the success of the attempt fully justified the rashness of the venture. But, the Composer's fitful career was rapidly approaching its close. While he was at work on *Die Zauberflöte*, a stranger commissioned him to

write a solemn *Requiem*, and paid him liberally for it, in advance. It is now known that this stranger was the steward of Count Walsegg, who wished to

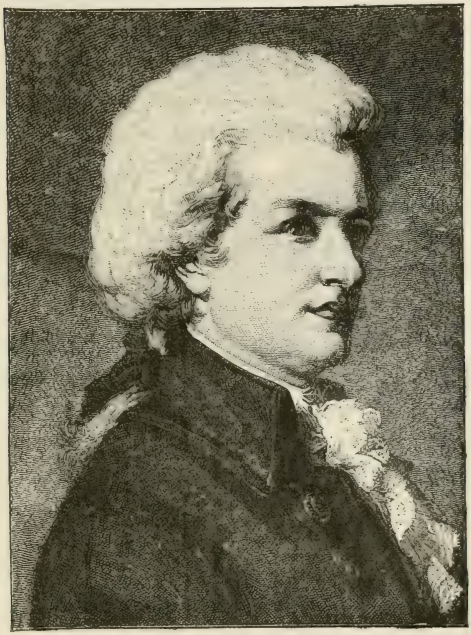


Fig. 41.

WOLFGANG AMADEUS MOZART.

pass off the work as his own; but, Mozart believed that the messenger had been sent from the Other World to warn him of his approaching end. He did

not live to finish the *Requiem*, but gave Süssmayer the necessary instructions for completing the Score after his death, which took place on December 5, 1791, most probably from typhoid fever, though he believed himself poisoned, and that so firmly, that Salieri was afterwards suspected of having procured the administration of the fatal dose. To the eternal disgrace of his friends, the public, and the Imperial Court, he was buried in a pauper's grave; and, because it rained, Van Swieten, Süssmayer, and three other 'friends,' turned back from following him, and left him to be carried to his last home alone.

The inexpressible charm of Mozart's Music leads us to forget the marvellous learning bestowed upon its construction. We have already considered his Sonata-Forms, and the infinite power of his Dramatic Music. His Sacred Music, though less florid than Haydn's, is even more voluptuously beautiful: of perfect purity, yet, in accordance with the invariable tradition of the School of Vienna, lacking the devotional seriousness of Palestrina, no less than the sterner grandeur of Handel, and Bach. But, in this, and all his works, whether intended for performance in the Church, the Theatre, or the Concert-Room, we notice an individuality of style which can never, by any possibility, be mistaken.

CHAPTER XXV.

LUDWIG VAN BEETHOVEN.

The last of the Seven Great Giants, Ludwig van Beethoven, was born, at Bonn, December 16th, 1770, and received the elements of his musical education from his father, Johann van Beethoven, a Court-Musician, in the service of Max Franz, Archbishop of Cologne, the brother of the Emperor Joseph. He afterwards took lessons from Pfeiffer, Van der Eden, and Neefe; and published his first composition—some Variations for the Pianoforte—in 1783. In 1785, he was appointed Assistant Court-Organist; and, in 1787, the Archbishop sent him to Vienna, where he took a few lessons from Mozart. Returning, soon afterwards, to Bonn, he studied, for some time, alone; but, in 1792, he again visited Vienna, and there completed his education, under Haydn, Albrechtsberger, and Salieri. His skill on the Pianoforte, and extraordinary gift of improvisation, now earned him a brilliant reputation; and he rapidly gained the friendship of the Archduke Rudolf, the

Prince and Princess Lichnowski, Prince Lobkowitz, the Baron van Swieten, Count Fries, the Princess Odeschalchi, the Baroness Ertmann, Count Waldstein, and many other well-known leaders of the world of fashion, and men of genius. It was at this epoch that he produced the works now said to belong to his First Period—The *Three Pianoforte Trios* designated as *Op.* 1; the *First Pianoforte Concerto;* the *First and Second Symphonies, in C, and D;* the *Septuor;* the most beautiful of his Songs, *Adelaide;* and many other early works.

The Second Period begins, properly, with the Symphony, No. 3 (*Eroica*) in E♭; and includes the later Symphonies, No. 4, in B♭, No. 5, in C Minor, No. 6, in F (The *Pastorale*), No. 7, in A Major, and No. 8, in F. Also, his only Opera, *Fidelio;* the Music to Goethe's *Egmont;* the *Pianoforte Concertos*, in G Major, and E♭; the *Violin Concerto;* the *Mass in C;* Oratorio, *Christus am Oelberge;* and a great number of his best-known works.

To the Third Period belong the works of his later life—the mighty creations which, in some respects, are, even now, but very imperfectly understood, and in the strength of which he stands unrivalled among Composers of Instrumental Music, and of a certain form of Choral Music, also. The greatest of these works are, the *Missa solemnis;* the 9th, or *Choral Symphony;* the *Pianoforte*

Sonatas, Op. 101—111; and the *Quartets*, for Stringed Instruments, Op. 127—135.

Between the Second and Third Periods, Beethoven

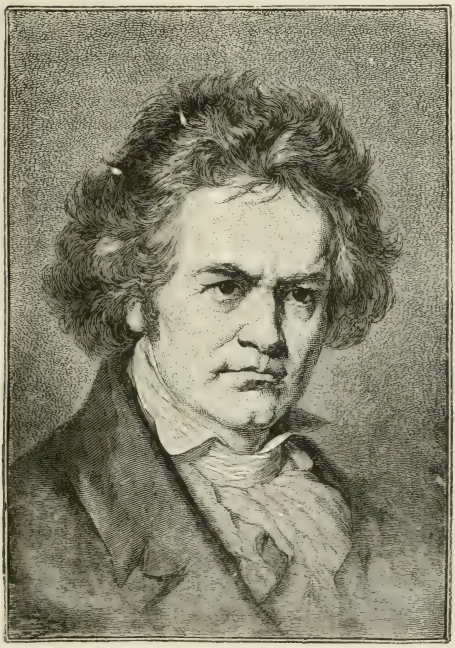


FIG. 42.

LUDWIG VAN BEETHOVEN.

grew hopelessly deaf—a circumstance to which certain critics, unable to grasp the immensity of his later works, have attributed their marked difference

from those of the Second Style. The evil began in 1797; and reached its worst phase before 1802, after which period the great Composer never heard a sound.

In addition to this terrible affliction, he was driven almost to despair, by the ill-conduct of a worthless nephew, whom he loved as his own son, and who, in return, disgraced his family by the vilest vices and extravagance. Never having been married, he hoped to find, in this wretched scapegrace, a consolation for the loneliness of his dreary hearth; but, his kindness was rewarded by persistent ingratitude, which, to the last, he abstained from visiting with the punishment it deserved.

Beethoven died, during the continuance of a terrific thunderstorm, on March 27th, 1827. He had never been a rich man; and his last moments were much comforted by a remittance of 100*l.*, sent to him, from London, by the Philharmonic Society, for which he contemplated the composition of a 10th Symphony.

In his later works, the Romantic School reaches depths which will probably remain, for ever, to a certain extent unfathomable; but the glories of which, if never destined to be perfectly understood, as he himself understood them, can, nevertheless, he so clearly felt, by every true and earnest artist, that they leave nothing to be desired, and, para-

doxical as it may seem to say so, nothing to be misinterpreted; for, it is not always necessary that the very greatest Works of Art should be interpreted in exact accordance with the idea entertained by their creator at the moment he kindled them into life. They are so great, that they frequently admit of several distinct interpretations, all equally sublime: and, provided the intelligent listener really feels their ineffable beauty, he cannot very easily invest them with an unworthy meaning. These remarks, though applicable to all works of the very highest class, apply pre-eminently to the later productions of Beethoven; and clearly show the immensity of the boon he has conferred upon Artists of a later generation. There can never be a time when these works will grow 'old-fashioned;' for, like the deathless Compositions of Palestrina, Handel, Bach, Gluck, Haydn, and Mozart—like the plays of Shakespeare, and the Poems of Homer, and Virgil—like the Statues of Phidias, and the Pictures of Raffaelle—they speak a language which must of necessity make itself understood, till the end of time. They address themselves directly to the heart: and the heart is the same, in all ages.

CHAPTER XXVI.

THE DEVELOPMENT OF THE PIANO-FORTE.

It is now time that we should say a few words concerning the Instrument, which has exercised a more potent influence than any other, upon the present condition of Music, and which bids fair to continue that influence, for many years to come.

Though the Grand Piano-forte[1] may be fairly described as the immediate successor of the Harpsichord, its principle of action rests on a very different foundation. For, the Harpsichord, as we have already shown,[2] is, virtually, nothing more than a highly-developed Psaltery, played by keys, each of which sets in motion a separate Plectrum, consisting of a wooden Jack armed with a finely-pointed slip of quill: while the Piano-forte represents a still more highly-developed Dulcimer,[3] the strings whereof are struck by miniature Hammers,

[1] Ital. *Piano a coda.* Fr. *Piano à queue.* Germ. *Flügel.* Eng. *Grand Piano-forte.*

[2] See page 139.

[3] See pp. 143—144. Also p. 144, *note.*

covered with leather, or with a peculiar kind of felt.

The earliest mention of the Piano-forte that has hitherto been discovered is contained in two letters, dated June 27, and December 31, 1598, and addressed to Alfonso II., Duke of Modena, by Hippolito Cricca detto Paliarino (or, Pagliarini), the maker of the Instrument. But, the earliest Piano-fortes of which any certain description has been preserved to us are those made, at Florence, by Bartolomeo Cristofori—who is generally credited with the invention of the Instrument—between the years 1709, and 1731. Two only of these venerable Instruments are known to be still in existence; one, dated 1720, and the other, 1726.

Cristofori was succeeded, in Italy, by Giovanni Ferrini, Geronimo of Florence, and Gherardi of Padua. In France, the invention was claimed, in 1716, by Marius. In Germany, a similar claim was made, between 1717, and 1721, by Schroeter, who repeated his declaration in 1738, and, again, in 1763. But, apart from the question of priority of invention—which must necessarily be decided in favour of Cristofori—the best German maker of the period was undoubtedly Gottfried Silbermann, who died in 1753, and some of whose Instruments made for Frederick the Great are still in existence.[4]

[4] See p. 242. Forkel tells us that Frederick secured fifteen of

In England, the manufacture of the Piano-forte was brought to great perfection, at a very early period, by Messrs. John Broadwood and Sons, and Joseph Kirkman, the successors of the great Harpsichord makers, Burkhard Shudi, and Jacob Kirchmann. Improvements were also made by Stodart, and a Dutchman, named Americus Backers; and, in 1766—or, perhaps, earlier—the Square Piano-forte [5] was invented by Shudi's *quondam* assistant, Johannes Zumpe.

The number of later improvements introduced by the great firms we have mentioned, and others too well known to need particularisation, is so great, that it would be impossible to give even a list of them. Suffice it to say, that the Instrument is not allowed to rest, even in its present state of perfection; but that, every year, new attempts are made to increase the power and beauty of its tone, and the excellence and durability of its mechanism.

For the Instrument thus slowly developed from the humble and insignificant Dulcimer, some of the finest Chamber-Music in existence has been written. Carl Philipp Emanuel Bach, [1714—1788], the great Sebastian's second son, was the first eminent

these beautiful Instruments; but, only three have been discovered at Potsdam.

[5] Ital. *Pianoforte a tavolino.* Fr. *Piano carré.* Germ. *Tafelförmiges Piano.* Eng. *Square Piano-forte.*

Composer who devoted his attention to it, in preference to the Harpsichord; and his brother, Johann Christian, [1735—1782], a genius of less exalted rank, took an equal interest in its progress, as did their contemporary, Schobert, [1730—1768]. But, the first really immortal compositions produced for the new Instrument were those of Haydn, who loved it dearly, and exhibited no less true genius in the conduct of his Sonatas, than in that of his Violin Quartetts. The next great Classical Composer for the Piano-forte was Muzio Clementi, [1752—1832], whose *Gradus ad Parnassum* still claims a very important place in the Pianist's library. Then came Mozart, [1756—1791], whose Piano-forte works, like those of Beethoven, [1770—1827], are treated with a loving care equal to that bestowed upon the grandest orchestral productions in existence: and the same may well be said of the Piano-forte works of Franz Schubert, [1797—1828]. Contemporary, or nearly so, with some of these were, the once popular Wanhall, [1739—1813]; the English Composers, Abraham Fisher, [1744—1800], James Hook, [1746—1827], and John Field [1782—1837]; with the German *virtuosi*, Joseph Woelfl, [1772—1812], Daniel Steibelt, [1764—1823], and a host of others, in England, France, and Germany, whose very names we cannot afford sufficient space to mention.

Much greater than these last were John Baptist Cramer, [1771—1858], and Johann Ludwig Dussek, [1761—1812]; refined Artists, in the truest sense of the word, whose works still hold their place, notwithstanding the innumerable changes of style which have succeeded them.

Carl Maria von Weber [1786—1826] represented a later School, of incomparable brilliancy, combined with the highest refinement of style: a School in which Ignaz Moscheles, [1794—1870], and Felix Mendelssohn Bartholdy, [1809—1847], shone with a lustre peculiarly their own, each following the bent of their own peculiar genius, always making the most of their Instrument, and displaying its qualities to the utmost possible advantage, yet never sacrificing the claims of Art to the demand for brilliant execution, though the perfection of their *technique* permitted them to set all thought of difficulty at defiance. The most gifted representative of this beautiful School, in England, was Sir William Sterndale Bennett, [1816—1875], whose compositions rival those of Weber, and Mendelssohn, in beauty, and display a command of technical resources rarely attained, even by *virtuosi* of the highest rank.

Far inferior to these Composers, in all that pertains to the higher walks of Art, were Johann Nepomuk Hummel, [1778—1837], and Friedrich

Kalkbrenner, [1788—1849]; and lower still was the path chosen by Carl Czerny, [1791—1857], the vapidity of whose compositions is however, nobly atoned for, by his invaluable Studies. An admirable executant, attached to this once popular School, still lives, in the person of the venerable, and sincerely beloved Henri Herz, [1806—], now just entering the eightieth year of his age.

In the latest phase of the history of Piano-forte Music, three names stand out, so far beyond all others, that they fairly demand a separate classification of their own. We need scarcely say that we allude to Frédéric Chopin, [1809—1849], Franz Liszt, [1811— [6]], and Sigismond Thalberg, [1812—1871]. The path struck out by Chopin was so ineffably original—so far removed from all that it had ever entered into the heart of the most original thinkers to conceive—that no later Composer ever attempted to follow it; and it may be safely prophesied, that, should any one, at any future time, be weak enough to make the attempt, he will bitterly repent his folly. Liszt's unapproachable executive power has undoubtedly exercised a very remarkable effect upon his creative energy. The *virtuoso* to whom technical difficulty is a thing

[6] That this vacant space may remain unfilled, for many a long year to come, will be the earnest prayer of every true Musician who truly loves his Art.

unknown is not likely to confine the range of his conceptions within the limits which ordinary thinkers feel themselves bound to respect. And hence it is that Liszt's compositions, and, especially, his later ones, exhibit an originality which seems, sometimes, to border upon the extravagant, or would, perhaps, do so, but for the true artistic feeling which governs even his wildest flights of fancy. Of Thalberg, it has been truly said, that he was the finest 'Singer' upon his Instrument that ever lived. For, in his hands, the Piano-forte was gifted with the sonority, and one felt compelled to believe, with the sustaining power also, of the loveliest of human voices.

Among our latest Composers, Robert Schumann, [1810—1856], stands absolutely alone. His earnest endeavour to express that which he considered most beautiful in Art invests his compositions with an originality which sets all imitation at defiance. Of the Piano-forte works of Stephen Heller, Camille Saint Saens, Max Bruch, Johannes Brahms, and other Composers, happily still living, this is not the proper place to speak; nor can we, for the same reason, do more than mention the names of Madame Clara Schumann, Herr Hans von Bulow, and other living *virtuosi* of the highest rank.

It will be readily understood, that, in this rapid sketch, we have, of necessity, omitted all mention of names, many of which are well known, not only

to the student, but to the world at large. The limits of our work render any other course than this impossible, in a branch of history in which the names of men who have left their mark upon Art may be counted by decads, while those who have attained an honourable reputation must be reckoned by hundreds. Those who wish for more elaborate details will do well to consult the excellent Article on PIANO-FORTE MUSIC, in Sir George Grove's 'Dictionary of Music and Musicians.'

FIG. 43.
THE ABBÉ FRANZ LISZT.

CHAPTER XXVII.

ON THE CONDITION OF DRAMATIC MUSIC, IN ITALY, DURING THE CLOSING DECADES OF THE EIGHTEENTH CENTURY.

We have spoken of the Eighteenth Century as a period during which Modern Music made more rapid progress towards perfection, than at any previous stage of its history.

In spite of adverse influences, Italian Opera gradually moulded itself into a form of exquisite grace, lacking nothing but the soul of dramatic propriety to endow it with the life and vigour which alone could have ensured it a permanent place in the history of the True and the Beautiful in Art. Without that life, its continued existence was impossible. But, beneath its coldness, and impassibility, there lurked a mighty power, destined, one day, to delight, not only the outer world, but even those most earnestly in search of pure artistic truth—the power of abstract loveliness. The Operas of Porpora, though brilliant beyond all precedent, were certainly not lovely. Neither were those of Hasse;

though his graceful Melodies effected a perceptible bias in the right direction. Later writers followed this up, with avidity. Baldassare Galuppi, [1706—1785], attached himself, with heart and soul, to the cause of progress, as his two masterpieces, *Siroe*, and *Didone abbandonata*, abundantly prove. Jomelli, and Paisiello, wrought a still more excellent work; and the ill-fated Pergolesi surpassed them all, in the grace and beauty of his ideas. Niccola Piccini, [1728—1800], made a still greater advance. His famous Opera Buffa, *La Cecchina, ossia La buona Figliuola*, attained an European reputation, even during his life-time; and *L' Olimpiade* was equally successful, in a graver style; while his French Operas, *Roland*, and *Atys*, made their mark, in the very teeth of his conflict with the Gluckistes. Nicolo Zingarelli, [1752—1837], whose *Romeo e Giulietta* produced so great an effect, was unsurpassed in purity of style, and refinement of detail. All these great writers contributed something towards the perfection of outward form with which Italian Opera was gradually clothing itself. But Gluck outshone them all. His early love for the Italian School was no transitory passion. He was ravished with its beauty, and made it more beautiful than ever; surpassed the Italians themselves, in grace; and invested their national Art-form with a loveliness which far exceeded the result of their own attempts to bring

it to perfection. Had he never projected his great reform, he would still have left his rival, Piccini, in the shade, and conquered him on his own ground. Happily, his contempt for artistic falsehood led him to adopt a very different course. Quitting the path he had so long and so successfully followed, he left the Italians to do the best they could for their national *Dramma per la Musica*, and devoted his indomitable energies to the furtherance of a truer and a nobler cause. But, the Italians were not idle. The work began by Peri; carried on by Scarlatti, Legrenzi, Logroscino, Jomelli, and Pergolesi; farther developed by Sacchini, and Salieri; and ennobled by Piccini, and the early efforts of Gluck, was brought to perfection by Domenico Cimarosa, whose genius—of which we shall presently speak in detail—invested the purest type of Italian Opera, properly so called, with a charm that has never been surpassed, and glorified its outward form with a symmetrical grace which raises his works more nearly than those of any other Composer to the level attained by Mozart.

CHAPTER XXVIII.

ON THE CONDITION OF DRAMATIC MUSIC, IN FRANCE, DURING THE LATER DECADES OF THE EIGHTEENTH CENTURY.

The close of the Eighteenth Century witnessed as rapid a progress in the already highly-advanced Dramatic Music of the French School, as in that of Italy. Gluck's sojourn in Paris had opened the eyes of French Composers to some valuable truths; and communicated to them an impulse which manifested itself, with equal energy, in two very different directions, affecting the *Opéra Comique* no less perceptibly than the *Grand Opéra* itself.

The *Grand Opéra*—the French equivalent of the Italian *Opera seria*—sprang into existence simultaneously with the *Académie Royale de Musique*. This famous institution was founded, in 1669, under Royal Letters Patent, by the Marquis de Sourdéac, the Abbé Perrin, and Robert Cambert, whose privileges, which bore rather heavily upon Artists in general, were wrested from them, in 1672, by Jean Baptiste

Lulli, and inherited, half a century later, by Jean Philippe Rameau. The permanent home of the *Académie*, in the days of these early monopolists, was, the Theatre in the Palais Royal, originally built by Lemercier, whose stately edifice was destroyed, by fire, in 1763, rebuilt immediately afterwards, and again burned down, in 1781. After this second disaster, the *Académie* found a temporary refuge in the Salle des Menus-Plaisirs, whence it removed, soon afterwards, to the Salle de la Porte Saint-Martin, built for it by Lenoir. In 1794, the *Académie* removed to the Theatre in the Rue Richelieu, which afterwards attained so fatal a celebrity through the assassination of the Duc de Berri, on the 13th of February, 1820. In consequence of this terrible tragedy, the house was demolished; and the *Académie* resumed its performances in the Salle Favart, whence it removed, in 1821, to the Theatre in the Rue Le Peletier. This also, was burned down, in its turn; and, on January 5, 1875, the *Académie de Musique* took possession of the magnificent Theatre which now bears its name, and which, it is to be hoped, it will long continue to occupy.

The *Opéra Comique* originated with the vagrant troupes of the Foire Saint Germain, which, rebelling against the despotism of Lulli, managed, from time to time, to evade the Law, and even to obtain a show of ordinances in their favour. The title of

Opéra Comique was first claimed in 1715. In 1762, the Company established itself at the Theatre in the Rue Mauconseil, whence, in 1783, it removed to that in the Rue Favart. A second Company took possession, in 1791, of the Theatre in the Rue Feydeau. In 1801, the two Companies united, at the last-named house, whence they migrated, in 1829, to the Salle Ventadour, and, in 1832, to the Theatre des Nouveautés, on the Place de la Bourse. Finally, in 1840, they returned to the Salle Favart, where they still remain, and where some of their greatest triumphs have been achieved.

The works performed at the *Académie*, and the *Opéra Comique*, are essentially different in character. It is indispensable that the *Grand Opéra* should be sung, throughout, spoken dialogue being rigorously excluded from every part of it. The purest examples are divided into five Acts; and an incidental Ballet occupies a prominent position in the arrangement of the Scenes. In the *Opéra Comique*, on the contrary, spoken Dialogue is treated as an essential element of the design, and is introduced no less freely than in the German *Singspiel*, between the various Airs and Concerted Pieces. Notwithstanding the conventional name applied to works of this class, it is by no means necessary that the plot of the Drama should be really a comic one; nor even that the story should end happily. In *Les deux*

Journées, the spectator is constantly kept in a state of agonizing suspense; while Mehul's *Joseph*, founded on the Scripture Narrative, presents all the essential characteristics of a true *Opéra Comique*, and is always considered to be one. In truth, the presence or absence of spoken Dialogue marks the distinction between the two classes far more clearly than either the character of the story, or the style of the Music.

Most French Composers of the highest rank have produced works of both classes.

One of the first and most illustrious of Rameau's successors was André Ernest Modeste Grétry, [1741—1813], whose prolific pen enriched the French School with more than fifty Operas, of which nearly twenty were written for the *Académie*, though the Composer undoubtedly achieved his greatest successes at the *Opéra Comique*. First amongst these stand *Le Tableau parlant*, [1769]; *Zemire et Azor*, [1771]; *L'Amant jaloux*, [1778]; and, more charming than all the rest, *Richard Cœur de Lion*, [1784], which still keeps its place on the Stage, and has been invested with a sad historical interest since the performance of the beautiful Air, *O Richard, ô mon Roi, l'univers t'abandonne*, at Versailles, on October 1, 1789.

Jean François Lesueur, [1763—1837], though a voluminous writer of Sacred Music, produced also a

number of very successful Operas, the best of which were, *La Caverne*, [1793]; *Paul et Virginie*, [1794]; *Télémaque*, [1796]; and *Ossian*, [1804].

Another successful Composer was Henri Montan Berton, [1767—1842], whose first Opera, *La Dame invisible*, [1787], was followed by a long succession of others, among the best of which were *Ponce de Leon*, [1794], and *Montano et Stephanie*, [1799].

Greater than all these, and ranking far above all other French Composers of the period, were Méhul, and Boieldieu—two of the brightest geniuses that this School has ever produced.

Etienne Henri Méhul, [1763—1817], was equally remarkable for his inexhaustible vein of Melody, and for the beauty and dramatic power of his ever-varied Instrumentation. In *Phrosine et Mélidore*, [1794], he produces extraordinary effects by means of stopped notes played on four Horns, in four different Keys, the muffled tones of which are used with intense dramatic power. In *Euphrosyne et Coradin*, [1790], he produces the opposite effect, by directing that the bells of the Horns are to be raised—*Pavillons en l'air;* and his use of the same Instruments in the masterly Overture to *Le jeune Henri*, [1797], is above all praise. Throughout the whole of another Opera—*Uthal*, [1806]—he replaced the Violin parts with Viole—it is said, at the suggestion

of Napoleon Buonaparte—producing thereby an exquisite effect of vaguest melancholy.[1] But, his greatest work is undoubtedly *Joseph*, produced in 1807, at which period his fame had reached its zenith.

Fig. 44.

ÉTIENNE HENRI MÉHUL.

The genius of François Adrien Boieldieu, [1775—1834], was of a lighter, but certainly not of a lower order than that of Méhul. His first Opera of any importance—*La Famille Suisse*—was played, at the Theatre Feydeau, in 1797, for thirty nights, alternately with Cherubini's *Medée*. One of his

[1] It is very rarely indeed that any portion of this beautiful Opera is now performed in public. The writer was fortunate enough to hear a large selection from it, played, and sung, under the direction of Mendelssohn, in 1846.

best works—*Le Calife de Bagdad*—achieved a still greater success, in 1800; yet, so dissatisfied was he with it, that he produced nothing more, for three years. The studies in which he engaged, during this long period, proved invaluable to him. In 1803, he was appointed Conductor of the Imperial Opera, at S. Petersburg, and produced many fine works for that institution. But his two great masterpieces, *Jean de Paris*, and *La Dame Blanche*, were composed after his return, in 1811, to Paris—the first, in 1812, and the second, after another long period of dissatisfaction and study, in 1825. The beauty of these two charming works he never succeeded in surpassing: but they alone assure him the highest place among the Masters of the *Opéra Comique.*

These Great Masters raised French Dramatic Music to a very high level indeed, and ennobled it with a purity of style which has not been sufficiently reverenced by their followers. Jean Jacques Rousseau, [1712—1778], whose *Devin du Village* produced so great a sensation at Court, in 1752, and, in the following year, at the *Académie*, affected to despise French Music, and wrote very bitterly against it. Yet, *Le Devin du Village* is a true French Opera: and a true French Opera, even of that early period, is a very beautiful thing. Boieldieu, and Méhul, made it very beautiful indeed:

and much good work was done, in the right direction, by Pierre Alexandre Monsigny, [1729—1817] Nicolas Dalayrac, [1753—1809], Charles Simon Catel, [1773—1830], Nicolo Isouard, [1775—1818], and many another earnest labourer in the good cause. But, the brilliant effusions of Herold and Auber, have caused too many of the great works of the best period to be forgotten: and even the matchless productions of Cherubini (of whom we shall speak in another place) and the masterpieces of Spontini and Halevy, have failed to attain the amazing popularity of *Zampa*, *Le Pré aux Clercs*, *Fra Diavolo*, or, *La Muette de Portici.* But, these later works are children of the Nineteenth Century, and claim no notice in our present chapter.

CHAPTER XXIX.

CONCERNING THE SCHOOLS OF LEIPZIG, AND VIENNA.

In the higher phases of German Art, the stream of progress has flowed, during the past hundred years, in two distinct channels, not actually opposed to each other, yet certainly not lying side by side.

The original centre of North German Art was Leipzig: its great nursery in the South of Germany was Vienna.

Johann Sebastian Bach came into residence in Leipzig, as Cantor of the Thomas-Schule, in 1723; and spent the best years of his artistic life in raising the Sacred Music of Protestant Germany to a level which no later Composer has succeeded in reaching.

With the Church Music perfected by Palestrina, during the second half of the Sixteenth Century, this form of Art had nothing in common. Its pillar of strength was, the Lutheran Choral—its most eloquent exponents, the Organ, and the mixed congregation. For the Polyphonia of Italian Choral Music, it sub-

stituted the Polyodia of the more modern Schools:[1] for the Ecclesiastical Modes, the Major and Minor Scales.[2] It is true that many of the finest *Choräle* are written in the older Modes; and Sebastian Bach always treated such Melodies in their own special tonalities. But his natural bias was towards the modern Scale; and he always employed it, when untrammeled by a given Subject. Of the style of his Part-writing we have already spoken. It was exactly that most needed for the work he had in hand; and, by its aid, he produced, for the Thomas-Kirche, and the Nicolai-Kirche, a series of Passion-Oratorios, and 'Church-Cantatas,' which alone would have sufficed to render his name immortal.

For the Stage, Sebastian Bach had certainly no vocation: but, not many years after his death, it was nobly represented, in the town of his adoption, by a later Cantor of the Thomas-Schule, Johann Adam Hiller, [1728-1804], who first settled in Leipzig in 1758. Hiller was a thorough Musician, well skilled in all branches of his Art. He began his work by conducting the Oratorios of Handel and Graun for the 'Concert-Institut.' The old 'Grosses Concert' having failed, he substituted for it a series of 'Concerts spirituels,' which flourished exceed-

[1] See chapter xviii.

[2] See page 11, *note;* and p. 17.

ingly: and, in 1781, he secured for the 'Institut' the newly-built hall of the 'Gewandhaus,' thus originating the still famous performances known to all Europe as the 'Gewandhaus Concerts,' of which he had the honour of being the first Director, a circumstance which led to his nomination, in 1786, as Cantor of the Thomas-Schule. But this was not all. There was, at this time, an excellent Theatre in Leipzig; and, for this, he wrote a number of Musical Dramas, founded on a plan of his own, and well-calculated to win the hearts of the German people, through the medium of the national '*Lied*,' the form of which he followed very closely. Of these, he wrote fourteen, the most successful of which were, *Die Jagd*, *Der Dorfbarbier*, and *Der Teufel ist los*. In these charming little pieces, he originated the national Art-form now known as the *Singspiel;* the German analogue of the French Opéra Comique: a species of Drama, in which spoken Dialogue was, at first, interspersed with Songs only, but into which he afterwards introduced Duets, Trios, and other 'Concerted Pieces,' with the happiest possible effect. Of this delightful form of Opera—the most truly national form that has ever been cultivated in Germany—Leipzig was undoubtedly the cradle, and Hiller the undisputed inventor.

It is true that Operas had, for many years, been regularly performed at Hamburg, where Johann

Theile produced his *Adam und Eva*—the first Drama ever sung throughout in the German language—in 1678; and where, under the energetic direction of Reinhard Keiser, [1673—1739], the Lyric Drama took permanent root, and flourished splendidly for half a century at least. For the once famous Theatre in the Goose Market—the scene of Handel's duel with Mattheson—Keiser wrote certainly not less than a hundred and sixteen Operas, and probably many more. Nicolaus Strunck, [1640—1700], wrote six; Johann Franck, [*circa* 1680], thirteen; Johann Förtsch, [1652—1708], twelve; Johann Conradi, [*circa* 1695], eight; Johann Cousser, [1657—1727], three; Johann Mattheson, Handel's *soi-disant* friend and admirer, [1681—1764], three; and Handel himself, four. But these Operas were of a very different kind. Many of them were written in Italian; many more, in a barbarous and utterly indefensible mixture of Italian and German: but none of them bore the slightest resemblance to the then uninvented *Singspiel*, the whole merit of which rests with Hiller. Whatever fault we may find with the anomaly upon which this is founded—and it is not easy to defend it—we must admit that it has led to the most superb results. The mixture of spoken Dialogue with Airs accompanied by the full Orchestra—unless the Airs be entirely of an incidental character—is contrary to all sense of the

fitness of things, to all æsthetic propriety, to every canon which lies at the foundation of true and reasonable Art. A Drama may be spoken, or it may be sung. We may so far forget ourselves, when listening to it, as to believe that the natural language of those who enact it is the language of Music. But, it cannot be the language of Music, in one half of a Scene, and that of common life in the other. We may agree to accept a conventional paradox, in place of absolute truth, without detriment to Art, provided it be fairly maintained: but we cannot alternately accept and reject it at a moment's notice. We must have, either the one thing, or the other. No attempt at compromise in this matter can lead to anything short of a monstrous absurdity. The *Singspiel*, and the *Opéra Comique*, and the old 'English Opera,' are monstrosities, in the truest sense of the word. The only reasonable Musical Drama is that which is sung throughout. Peri knew this; and Monteverde knew it. Handel and Gluck knew it. And Richard Wagner knew it. But, we may love, and admire, and even reverence, a thing that we cannot reasonably defend. And it is impossible to help loving, and admiring, and reverencing the *Singspiel;* for, without this, we could never have had *Die Entführung aus dem Serail*, or *Die Zauberflöte*, or *Fidelio*, or *Der Freischütz;* just as, in France, we could have

had no *Medée*, or *Les deux Journées*, without the *Opéra Comique*. Condemn all these, too, as monstrosities, if you will. But, Oh! how beautiful they are! Is there anyone living, who would exchange the anomaly they glorify for the conscientious deification of any form of artistic truth whatever?

Very different from the School of Leipzig was that of Vienna—the 'Classical School' *par excellence*. Haydn's title to rank as the Founder of this has never been doubted. But, it must be confessed that he found the ground well prepared for the magnificent edifice he designed to build upon it. When Fux printed his '*Gradus ad Parnassum*, at Vienna, in 1725, he led the way to one of the grandest developments of Art that modern times have witnessed; for, it was upon the precepts laid down in that invaluable treatise that Haydn formed his own style, and taught Mozart and Beethoven how to form theirs. Johann Georg Albrechtsberger, [1736—1809], nobly supplemented this with his '*Gründliche Anweisung zur Composition*, first published, at Leipzig, in 1790, though written, like the *Gradus*, at Vienna. These two well-known theoretical works secured the technical perfection of the School: but its true glory is written in the Art-lives of Haydn, Mozart, Beethoven, and the martyred genius, Schubert. The bond established between these four Composers, by the laws of Form and Development which are now

regarded as the inalienable traditions of the School, is closer than that existing between any other four Composers in the world. And many a later Composer has become great, or insignificant, in proportion to the attention he has paid to the principles by which they were governed. For the principles transmitted to posterity by the Viennese Masters have influenced every later School in Europe; and exercised an irresistible effect upon the Music of all countries. While reverencing Leipzig as the undoubted nursery of the art of modern Part-writing, it is in Vienna that we must seek for the apotheosis of Form. And thus it comes to pass that so many of the best Composers of the present century have shown themselves equally attached to the principles of both Schools. Mendelssohn, for instance, was a true 'Leipziger,' in all that concerned his system of Part-writing, and has long been regarded as the typical disciple of the North German School, and the trusted depository of its traditions; but, in his attachment to Form, he was an equally true 'Wiener.' Weber, though he worked but little in Vienna, was, at heart, a thorough Viennese. Wagner's attitude towards the two great Schools has been grievously misunderstood, and cruelly misrepresented: but, this part of our subject involves considerations, too deep for discussion in general terms, and must therefore be laid before the reader

in a special chapter of its own. Suffice it, for the present, to say that no prejudice is more dangerous, or more miserably false, than that which represents the great apostles of artistic progress—men of transcendent genius, and marked originality of thought, such as Wagner, or Schumann, or Berlioz—as rebels against the laws which have only been laid down for our guidance by Art, because they were dictated to Art by Nature herself. The real rebels are, not the men of genius, whose inexhaustible imagination is too frequently mistaken for contempt of law; but, the ill-judged partisans, who, under cover of excessive admiration, overwhelm them with unjust and baseless accusations.

CHAPTER XXX.

THE GENERAL CONDITION OF MUSIC, IN ENGLAND, DURING THE CLOSING YEARS OF THE EIGHTEENTH CENTURY.

NEITHER among the contemporaries nor the successors of Handel was there one capable of carrying on his gigantic work, even to the extent of preventing the English School from sinking below the high level to which he had so nobly elevated it. Yet, earnest men were not wanting, either in connection with the Church, or the Theatre; and many of them did good and lasting service.

The highest place among them was taken by Thomas Augustine Arne, [1710—1778], a man of high attainments, who was educated at Eton, and took the Degree of Doctor of Music, at Oxford, in 1759. His early dramatic works belonged to the class which was dignified, a hundred years ago, with the generic name of 'English Opera.' In this style, Arne set Addison's *Rosamond* to Music, for the Theatre in Lincoln's Inn Fields, 1733; his sister—afterwards Mrs. Cibber—performing the part of Rosamond,

and his little brother, who had at that time an exquisitely beautiful Treble voice, that of the Page. This was so successful, that, in the course of the same year, he set to Music, 'after the Italian manner,' an adaptation of Fielding's *Tragedy of Tragedies*, which, under the title of the *Opera of Operas*, was produced at the Little Theatre in the Haymarket,[1] Master Arne taking the part of the hero, Tom Thumb. This was followed, in 1734, by *Dido and Æneas;* and, in 1738, by an adaptation of Milton's *Comus*, which achieved a well-merited triumph, at Drury Lane. In 1740, Arne wrote the Music for Thomson and Mallet's Masque, *Alfred*, which was privately performed at Cliefden House, near Maidenhead, the then residence of Frederick Prince of Wales. The Finale to this—now known to all the world as our famous National Song, *Rule Britannia*—brought the Composer's reputation to its climax. It first appeared in print, at the end of Congreve's Masque, *The Judgment of Paris*, Arne's Music to which was also sung, in 1740, both at Cliefden, and at Drury Lane, and published, for the first time, in the same year. After the two first representations, at Cliefden, *Alfred* does not appear to have been again performed until 1745, when it

[1] The then lessee of the Little Theatre in the Haymarket was Dr. Arne's father, who so meanly pirated Handel's *Acis and Galatea*, in 1732. (See pp. 233, 234.)

was revived, at Drury Lane, for Mrs. Arne's benefit: but *Rule Britannia* made its mark, at once, and was accepted, as a 'National Ode,' throughout the length and breadth of the land.

Some of the Songs written by Arne for *As you like it*, in 1740, and for *The Tempest*, in 1746, are as popular now, as at the time they were composed: but his real *chef d'œuvre* was not produced until 1762. In the old acceptation of the term, 'English Opera' was almost as great an anomaly as the German *Singspiel*, and the French *Opéra Comique*, of the 19th century. We say 'almost,' because 'English Opera' had at least the merit of introducing scarcely anything more than a selection of 'incidental' songs. The introduction of a Song in which no attempt is made to carry on the action of the Drama is contrary neither to dramatic truth, nor to æsthetic propriety. It is no more unnatural to sing a Song of this kind on the Stage, than to sing it, in real life, at a social party. And nearly all the Songs sung in the old English Operas partook more or less extensively of this character. The introduction of an *ensemble*, of even the smallest pretension, was very far from common. But, a Drama with Songs in it, be those Songs ever so numerous, cannot be consistently called an Opera. Dr. Arne felt this; and, in 1762, produced a real English Opera, *Artaxerxes*, the libretto of which he himself

translated from Metastasio's *Artaserse.* The success of this was very encouraging; and some of the Music—*ex. gr. The Soldier, tired of War's alarms,* and *Water, parted from the sea*—attained an extraordinary amount of popularity: but, as in the case of Purcell's *Dido and Æneas,* the experiment was not repeated—possibly, in consequence of a foolish prejudice, not quite extinct at the present day, against the fitness of the English language for Recitative. Accordingly, Dr. Arne wrote his next true Opera in Italian, to Metastasio's *Olimpiade;* and produced it at the King's Theatre, where a miserable cabal extinguished it, after the second representation.

Dr. Arne composed two Oratorios; *Abel,* produced in 1755, and rendered famous by the *Hymn of Eve,* which attained immense popularity; and *Judith,* sung, at the Lock Hospital, in 1764, and repeated, in 1773, at Covent Garden, on which occasion female voices were employed, in the Chorus, for the first time. He also wrote a vast quantity of Songs, Odes, and other similar pieces, for Vauxhall, Ranelagh, and Marylebone Gardens; and died, universally beloved, in 1778.

One of the greatest successes of the century was attained by *The Beggar's Opera,* written by John Gay; adapted, by Dr. John Christopher Pepusch, [1667—1752], to a well-arranged collection of National Melodies; and performed, in 1727, at the

Theatre in Lincoln's Inn Fields. The plot of the drama was exceedingly objectionable, the hero of the story being a highwayman, and the scene, a cell in Newgate; but the Music was delightful. So well did the piece succeed, that Gay wrote a sequel to it, under the title of *Polly*. To this, also, Dr. Pepusch —who, though a native of Berlin, was permanently settled in London—adapted Music of a similar character; but, the plot was so unfit for representation that the Lord Chamberlain prohibited the performance. The Music was, however, printed, together with the words, in 1729; and the piece was produced, at the Little Theatre in the Haymarket, in 1777, and 1782, and at Drury Lane, in 1813. Dr. Pepusch, who was a highly accomplished Musician, wrote, and adapted, many other Operas; and published some very valuable theoretical works; notably, a *Treatise on Harmony*, printed in 1730, and 1731.

In *The Beggar's Opera*, *Polly*, *The Wedding*, and some other similar pieces, Dr. Pepusch adhered to the form which has, not unaptly, been called the 'Ballad Opera:' a style of piece bearing a very close analogy to the French *Vaudeville;* and, for the reasons we brought forward when noticing Dr. Arne's early works, much less open to censure than the more pretentious Dramas in which the Music is not of so purely incidental a character. This form of Opera

was brought to very great perfection, in the latter half of the Eighteenth Century; and great care was bestowed upon its development, by Masters of real talent, and even genius, to some of whom it is now time that we should call the reader's attention.

Charles Dibdin, [1745—1814], composed nearly a hundred Operas, Pastorals, and other 'Entertainments,' for by far the greater number of which he himself wrote the *libretti*, and in many of which he sang the principal parts, with marked success. His most popular Dramas were, *The Padlock*, produced, at Covent Garden, in 1768; *The Waterman*, [1774]; and *The Quaker*, [1775]. The Music of these is simply charming; and the songs in many of his other Operas still live, and never fail to produce their effect. For, his vein of Melody was inexhaustible; and his taste so pure, that, even in his most rollicking Sea-Songs, he never even bordered upon vulgarity. For these Sea-Songs he nourished a veritable passion; and many of them will live as long as England possesses a Navy. The best of them, such as *Tom Bowling*, *Ned that died at sea*, *Post-meridian*, *'Twas in the good ship 'Rover,'* *Jack Ratlin*, *Ben Backstay*, *The Nancy*, *Saturday night at sea*, *Poor Jack*, and others too numerous to mention, have all the character of National Melodies; and, among his other Songs, *The lads of the village*,

The Lamplighter, and *The high-mettled Racer*, are equally captivating, and scarcely less popular. Many of his songs were sung at certain solo performances which he called 'Table Entertainments,' of which he himself was the Originator, the Author, the Narrator, the Singer, and the Accompanyist. In recognition of the affection with which his songs were regarded, in the British Navy, the Government granted him, in the year 1802, a pension of 200*l.* per annum; but the grant was revoked, at the next change of Ministry. He died of paralysis, on July 25, 1814.

A worthy contemporary of Dibdin was William Shield, [1748—1829], whose flow of Melody was as pure, and as exhaustless, as his own. He composed nearly forty Operas, of which the best were, *The Flitch of Bacon*, [1778]; *The Enchanted Castle*, [1786]; *Aladdin*, [1788]; *The Mysteries of the Castle*, [1795]; *The Castle of Andalusia*, and *The Lock and Key*, [1796]. His Sea-Songs, *The Arethusa*, *The Post-Captain*, and *The Heaving of the Lead*, are equal to Dibdin's; and *The Thorn*, *The Wolf*, and some other Songs from his Operas, are still deservedly popular.

Of a similar character, though, unhappily, less numerous, in consequence of his early death, were the works of Stephen Storace, [1763—1796], whose Operas, *The Haunted Tower*, [1789], *No Song, no*

Supper, [1790], and *The Iron Chest*, [1796], achieved extraordinary success. He died, from a cold, caught at the first rehearsal of *The Iron Chest*, on March 19, 1796.

William Reeve, [1757—1815], was successful in twenty Operas, at least, of which the best was, *The Round Tower*, [1797]. He was the Composer of Grimaldi's celebrated Song, *Tipitywichet*, which formed part of a Pantomime, written for Sadlers' Wells.

James Hook, [1746—1827], composed a great number of English Operas, including, *Cupid's Revenge*, [1772]; *The Lady of the Manor*, [1778]; and *Tekeli*, [1806]. The catalogue of his Songs, Glees, Cantatas, and other detached pieces, composed for *Vauxhall*, *Ranelagh*, and *Marylebone Gardens*, is almost interminable; and many of them are excellent. James Hook was the father of the Very Rev. James Hook, D.D., Dean of Worcester, and of Theodore Hook, the Novelist. The Very Rev. Walter Farquhar Hook, D.D., Dean of Chichester, was his grandson.

Another once-popular Composer of English Operas was John Davy, [1765—1824], best known, at the present day, by his popular Song, *The Bay of Biscay*. His best Operas were, *The Miller's Maid*, 1804; and *The Blind Boy*, [1808].

It will be seen, from this account, that our native

Composers were doing their best to establish a School of Dramatic Music, which, if it did not aim high, was, at least, of pure intent, and susceptible of very beautiful treatment. At the same time, our Composers of Sacred Music were far from idle. We have mentioned some of them, in an earlier chapter, in connection with the School of the Restoration. The traditions of that brilliant, but short-lived School, were worthily carried on by one of the best of our Cathedral writers, *Dr. William Croft*, [1677—1727], a *quondam* Chorister of the Chapel Royal, under Dr. Blow. In 1704, Dr. Croft was appointed joint Organist of the Chapel Royal, with Jeremiah Clark, on whose death, in 1707, he became sole Organist. On the death of Dr. Blow, in 1708, he was appointed Composer, and Master of Choristers at the Chapel Royal, and Organist of Westminster Abbey; and it was in discharge of the duties attendant upon these honourable preferments that he composed most of his fine Services, and Anthems. His best published work, entitled, *Thirty Anthems, and a Burial Service*, was printed in 1724.

Another excellent Church Composer of this period was Dr. Maurice Greene, [1696—1755], whose Anthems and Services are still highly prized by our Cathedral Choirs. He was appointed Organist of S. Paul's, in 1718; Organist and Composer to the Chapel Royal, (on the death of Dr. Croft), in 1727;

and Professor of Music at Cambridge, in 1730. His best known work is the *Forty Select Anthems*, printed in 1773. His Oratorios, and Pastoral Operas, have long been forgotten. He was, at one time, a great admirer of Handel; who, however, never forgave his secession to the party of his rival, Buononcini.

Towards the close of his life, Dr. Greene collected the splendid series of Services and Anthems by old English Composers, afterwards published by his pupil, Dr. William Boyce, [1710—1779], under the title of *Cathedral Music*, in three volumes, between the years 1760 and 1778. Dr. Boyce wrote a considerable number of Masques, and other dramatic pieces; but he is best known as a Composer of Services and Anthems, of which two volumes were published, posthumously, in 1779, and 1790.

Less talented than these, though sound Musicians, and respectable Composers, were Dr. William Hayes, [1707—1777]; his son, Dr. Philip Hayes; [1738—1797]; James Kent, [1700—1776]; and Dr. John Alcock, [1715—1806]. Dr. James Nares, [1715—1783], far exceeded them in purity of style, and grace of melody; and still more highly accomplished was Jonathan Battishill, [1738—1801], whose glee, *In Paper Case*, is a never-failing attraction at the meetings of the Madrigal Society, and Catch Club; and whose Anthems, *Call to remembrance*, and

Deliver us, O Lord, are among the best of the period.

With these Composers, we may fairly bring our notices of the English Schools of the Eighteenth Century to a close. We shall see, farther on, the work that has been accomplished by their successors.

END OF BOOK THE FOURTH.

BOOK THE FIFTH.

MUSIC IN THE NINETEENTH CENTURY.

CHAPTER XXXI.

THE SEVEN LESSER LIGHTS.

The events recorded in our Fourth Book will have prepared the reader to find the prospects of Music, at the opening of the Nineteenth Century, very brilliant indeed. Haydn and Beethoven were still alive: the one, busily engaged in perfecting his two greatest works, *The Creation*, and *The Seasons;* the other, advancing, with rapid strides, in a direction untried by his predecessors, and destined to lead him into regions the mysteries of which he alone was able to interpret. Mozart had passed away; but his work had left an indelible impress upon the history of Art, and its influence upon its progress was perhaps even greater than it had been during his life-time. Except in England, where his memory has never ceased to flourish, Handel had been very nearly forgotten. So far as his own Compositions were concerned, Bach also was consigned to little less complete oblivion, even in Germany: but his influence upon the German

Schools was as powerful as ever; and clear traces of his technical skill, his admirable method of Part-writing, and his exhaustless ingenuity, were discernible in every branch of Art. Gluck, too, had left his ineffaceable mark upon Dramatic Music, both in Germany, and in France; and, though Italy still refused all open acceptance of his principles, there can be no doubt that they silently exercised a very great effect upon her best writers, not excepting even Rossini himself. Having once been taught what dramatic truth really meant, Composers and Vocalists were, alike, ashamed to set it at open defiance. The monstrosities of Hasse and Porpora were no longer possible, even in the Italian Opera Buffa.

In truth, it would be difficult to find a more promising period for Art than the closing decads of the Eighteenth Century, and the opening ones of the Nineteenth. Though Gluck and Mozart no longer ruled the Stage; though all the giants, save only Haydn and Beethoven, had passed away, the world was rife with talent: and, on every side, arose men of genius, who, if unable to stand side by side with the greatest of the great, to crown with their life-work the highest pinnacle of the Temple of Fame, are at least able to claim a position very little below them, and to shine, as a constellation of Lesser Lights, in their immediate neighbourhood.

Of these Lesser Lights, seven were exceptionally brilliant: in the German Schools, Schubert and Weber, Spohr, Mendelssohn, and Schumann; in Italy, Cimarosa; in France, the domiciled Italian, Cherubini. Of each of these great geniuses it is needful that we should say a few words in detail.

The life of Franz Peter Schubert presents us with a picture no less sad than that furnished by the biography of Pergolesi. All the world loves his Music, now. All artists revere his memory; all students of history long to know all that can be known about him. Sixty years ago, no one cared whether he lived, or died: no generous admirers held out a friendly hand to save him from dying of starvation. He was born, at No. 54, in the Nussdorfer Strasse, at Vienna, January 31, 1797.[1] His father, a schoolmaster in the Leopoldstadt, laid the foundation of his education, to the best of his ability; but, the beauty of his voice, and his extraordinary musical talent, procured him a place in the Choir of the Imperial Chapel; and, in 1808, he was formally received in the Choristers' School, called the 'Convict,'[2] in the Piaristengasse, in the

[1] The Nussdorfer Strasse was, at that time, called Auf dem Himmelpfortgrund; and the house—which now bears Schubert's name, on a marble tablet—was then numbered 72.

[2] Latin, *convictus* (from *conviro*), a living together, under the same roof, and at the same table.

Josephstadt. Here, he learned to sing, and to play the Violin; but, for education in the higher branches of Art, he was left entirely to his own resources. From first to last, he was a self-taught genius. He began to compose, 'by the Light of Nature,' almost immediately after his entrance to the School; and some of his early attempts are still in existence: among them, a Song in seventeen Movements, called *Leichenfantasie*, adapted to Schiller's Poem, *Mit erstorbenem Scheinen*, and dated, 1811.

Schubert left the 'Convict,' on the breaking of his voice, in 1813; and then began his hard life. To escape the conscription, he became a teacher in his father's school; he remained there, for three years, in charge of the lowest class. But, he could not control his genius. He composed his first opera, *Des Teufels Lustschloss*, in 1814; and his *First Mass*, in F, in the same year. The Mass was sung at the Lichtenthal Church; but the Opera has never been performed, and the Second Act is now lost.[3] Other Compositions followed, in rapid succession. In 1815, he finished his *Second Symphony*, in B♭.[4] The *Third Symphony*, in D, was produced in the same

[3] A servant used it for lighting fires, in 1848; and burned the Second and Third Acts of *Claudine von Villabella*, in like manner.

[4] The *First Symphony*, in D, is dated Oct. 28, 1813; and must consequently have been written at the 'Convict.'

year; besides five important Operas, *Claudine von Villabella*, *Die beiden Freunde von Salamanca*, *Der Spiegelritter*, *Die Minnesänger*, and *Adrast;* two Operettas, *Fernando*, and *Der vierjährige Posten;* 137 Songs; and a host of other pieces, the number of which would be absolutely incredible, but for the dates in his own handwriting.

In 1816, Schubert applied for the appointment of Director at a Government School of Music at Laibach, with a salary of 500 Vienna-florins (£21) but was rejected, on the ground of imperfect qualification. But, nothing could discourage him. He seemed impelled to write; whether he would, or not. And all he wrote was beautiful. His Songs are known to everyone: and, undoubtedly, his genius shines more brightly in these than in any of his other compositions. For, here, it was absolutely unfettered. It is true that the effect of direct inspiration is equally evident, in his Symphonies, and other longer works; but, in these, the most reverent of critics cannot blind his eyes to the results of an imperfect musical education. Where learning is indispensable, Schubert does not show himself at his best. His ideas came so quickly, that it needed enormous technical power to reduce them to logical sequence: and the only power he possessed was that with which Nature herself had endowed him. And hence it is, that his longer Movements, while over-

flowing with excess of beauty, lack the consistency which make the Symphonies of Mozart and Beethoven imperishable.

In 1818, Schubert was engaged as resident teacher of Music, in the family of Count Johann Esterhazy, at whose country seat, at Zelész, in Hungary, he passed the summer. A very improbable story has been told of a hopeless passion said to have been entertained by the young Musician for Count Johann's second daughter, the Countess Caroline Esterhazy; and endeavours have been made to show that his life was more cruelly saddened by this sentimental romance, than by the actual privations of which he was the victim. But the story rests on very weak authority, and has never been confirmed. At any rate, neither sentiment, nor poverty, were able to interrupt the course of his ceaseless stream of production. He wrote, for the sake of writing; and very rarely heard his works performed. None of his Dramatic Music was given to the world, until 1820, when *Die Zwillingsbrüder*, an Operetta in one Act, was produced at the Kärnthnerthor Theater, and barely lived through six representations. In the same year, *Die Zauberharfe* was produced, with better success, at the Theater an-der-Wien. *Alfonso und Estrella*, completed in 1822, was never performed during his lifetime; nor was *Die Verschworenen*, written in 1823;

and, worst of all, the greatest of all his dramatic works, *Fierabras*, though written, in response to a direct commission, for the Court Theatre, was rejected, in 1824, 'in consequence of the badness of the *libretto*.' This was a bitter disappointment indeed; and the cause of much vexation; and *Rosamunde*—a drama, written by Madame von Chezy, the authoress of the *libretto* of *Euryanthe*, and for which Schubert only composed the Incidental Music—though produced, in due form, at the Theater an-der-Wien, survived but two representations, notwithstanding the success achieved by the Overture and Entr'actes.

We cannot even pause to enumerate the hundredth part of Schubert's works; nor can we follow the gifted Composer through all his troubles. All his life long, he was absorbed by the production of his delightful Music: and, all his life long, he was the victim of grinding poverty, in its most cruel form. After the rejection of *Alfonso und Estrella*, and *Fierabras*, he writes, in a letter still extant, 'Every night, I go to sleep, hoping that I may never awake again; and every morning brings back the torture of the previous day.'

In truth, Death was nearer than he, perhaps, expected; for, his life was as short as it was sad. While at supper, at the Rothen Kreuz, in the Himmelpfortgrund, on the 13th of October, 1828, he suddenly became delirious. He had been ill, for

some little time before this, but, afterwards, grew perceptibly worse; and, on the 19th of November, he breathed his last.

FIG 45.

FRANZ PETER SCHUBERT.

Schubert left no will; for he had nothing to bequeath. The official inventory, taken after his death, valued his possessions at 63 Vienna-florins—about £2 10*s*. 0*d*. He is buried, at the Ortsfriedhof, near the grave of Beethoven, in a spot of ground bought for him with the hard-earned savings of his brother, Ferdinand. It is probable that a great many of his Compositions have been lost; but the list of those that remain to us is enormous; including 18 Operas and other Dramatic Pieces;

10 Symphonies; 8 Sacred Works; 24 Pianoforte Sonatas; and no less than 457 published songs. No complete edition of them has ever yet been given to the world; but one is now in process of publication, by Messrs. Breitkoff and Härtel, of Leipzig.

Carl Maria von Weber, a younger son of Baron Franz Anton von Weber, by his second wife, Genovefa von Brenner, was born, at Eutin, December 18, 1786. His family had long been noted for its devotion to Art. Constance Weber, the vocalist, who married Mozart, in 1782, and, afterwards became the wife of the Baron von Nissen, was his first cousin. His uncle, Fridolin von Weber, was an accomplished amateur; and his father, even while holding the appointment of Financial Councillor to the Archbishop of Cologne, devoted the best part of his time to the study of the Violin. Unfortunately, the Financial Councillor was a selfish spendthrift, who wasted his young wife's fortune, in the pursuit of pleasure, and reduced his children to a condition little better than that of poor strolling Musicians.

Carl Maria was a delicate child, afflicted with congenital disease of the hip-bone; incapable of walking until he was four years old, and yet able, even at that early age, to sing, and play upon the Piano, with extraordinary facility. His father made

the most of his precocious talent, dragging him from town to town, in the character of an 'infant prodigy,' and compelling him, as he grew older, to compose incessantly, in a wild hap-hazard manner quite unworthy of his wonderful natural gifts. Ostensibly, he did his best to give the little Carl Maria a good general education, and to place him under the best professors of the time for his instruction in Music: but, the constant change of masters consequent upon the vagrant life he was leading neutralized all the benefit the child might otherwise have derived from the desultory form of instruction which alone was open to him. At Salzburg, he was taught by Michael Haydn, the great Composer's younger brother. At Munich, he was placed under the Court-Organist, Kalcher, who took great pains with him. At Vienna, though Albrechtsberger, and Haydn himself were still living, he took lessons from the Abbé Vogler, who, though kind, and sympathetic, was quite incapable of training so great a genius. But, the genius was great enough to survive all these trials—and many more.

Weber's first Opera, *Das Waldmädchen*,[5] composed before he had fully completed his fourteenth year, was produced, with very little effect, at Freiberg, in Saxony, November 24, 1800. His second,

[5] Afterwards remodelled, under the title of *Sylvana*.

Peter Schmoll und seine Nachbarn, first publicly performed, at Augsburg, in 1803, was also very coldly received. In 1806, he began a third Opera, *Rübezahl*, which, unhappily, he never completed; and of which only a Chorus of Spirits, a Quintett, and an Air and Chorus for a Bass voice, have been preserved to us in their original form. The Overture, however, remodelled by the Composer, and published, in 1811, under the title *Der Beherrscher der Geister*, (*The Ruler of the Spirits*), is undoubtedly one of the finest of his instrumental productions. In 1810, *Das Waldmädchen* was reproduced, at Frankfort, under the new title of *Sylvana;* but, again, with very doubtful success. And it fared but little better, when revived at Berlin, in 1812, and again, in 1814. But, the little Operetta *Abu Hassan*, first performed, at Munich, in 1811, was received with great applause, and soon became a popular favourite.

After many alternations of success and disappointment, in Prague, Berlin, Leipzig, Gotha, and other favoured centres of Art, Weber committed the first note of his greatest work to paper, on the 2nd of July, 1817, six months after his acceptance of the appointment of Kapellmeister at the Court Theatre at Dresden.

As early as the year 1810, his attention had

been directed to a Legend, published in Apel's *Gespenster Geschichten*, which made so deep an impression upon him, that he, and his friend A. von Dusch, began to throw it into operatic form, on the night on which they first read it. Von Dusch, however, was prevented from completing the literary part of the scheme; and, for the time being, the idea was laid aside. But Weber never forgot it; and, soon after his settlement at Dresden, he was tempted to re-consider the subject, very seriously, in conjunction with the well-known writer, Friedrich Kind, who seized upon the idea, with avidity, and at once threw the story of 'The Seventh Bullet' into the form of an excellent *libretto*, suitable for a Romantic Opera, in Three Acts. Kind began his part of the work on the 12th of February; finished the First Act, on the 19th; and sent the complete *libretto* to Weber, on the 1st of March, with the title of *Des Jägers Braut*. Weber threw himself into the scheme with the utmost enthusiasm: and the probability is, that he had already mentally completed a considerable portion of it, before he wrote in his journal the interesting entry—'July 2, 1817. The first note of *Des Jägers Braut* has been written to-day.' The progress of the work was many times interrupted—once, very happily, by the Composer's marriage, on December 20, 1817, with the popular vocalist, Carolina Brandt. But, on the 13th of

May, 1820, the work was crowned by the completion of the wonderful Overture, the composition of which had been deferred until all the rest of the Music was finished, in order that it might be the more easily moulded into a comprehensive synopsis of the whole. And, in the same year, the Composer furnished the Incidental Music for P. A. Wolff's Melodrama, *Preciosa*.

By this time, Weber's position at Dresden had been rendered so intolerably disagreeable, by Court intrigues, and theatrical jealousies, that he determined upon bringing out both the Opera, and the Melodrama in Berlin. But intrigue was no less prevalent in the Prussian capital than in Dresden. Gasparo Spontini, then lately settled at Berlin, in the character of Court Kapellmeister, did all in his power to prevent the performance of Weber's masterpiece; or, failing that, to mar its success. But, in this case, at least, jealousy and intrigue proved totally unable to prevent the triumph of genius. The first performance of *Preciosa*, in 1820, formed a fitting preparation for the new Opera, which was produced, under its now well-known title, *Der Freischütz*, on the 18th of June, 1821—the anniversary of the Battle of Waterloo—with a success which far exceeded the most extravagant hopes, either of the Composer, or his friends. Up to

the termination of the last rehearsal,[6] the fate of the piece seemed more than doubtful; but a veritable triumph was reserved for the eventful evening. The Overture was re-demanded, with a perfect storm of applause: and the success of the piece was assured, from beginning to end.[7] The ceaseless flow of Melody throughout the entire Opera, is so irresistibly enchanting, that critics have, not inaptly, described it as 'the exhaustive development of a glorified Volkslied.' But, its fullest strength lies in its intense dramatic power. The weird horror of the Music adapted to the great Scene of the Incantation, in the Wolf's Glen, exceeds all that has ever been attempted in the true Romantic School; and, from the first bar, to the last, there is not a note in the Opera which does not tend to enhance the interest of the Scene in which it is placed.

Weber's next Great Opera was *Euryanthe*. The *libretto* for this was furnished by Frau Helmina von Chezy—for, notwithstanding the world-wide fame

[6] For an intensely interesting record of the events which accompanied the first performance of *Der Freischütz*, we are indebted to the personal recollections of Weber's devoted friend and pupil, the late Sir Julius Benedict, who was present on the occasion, and has narrated the circumstances in his invaluable *Life of C. M. von Weber* (S. Low & Co., 1883).

[7] The original cast of the characters was as follows: Agatha—Mad. Seidler; Aennchen—Mdlle. Johanna Eunicke; Max—Herr Stümer; and Caspar—Herr Blüme.

attained by *Der Freischütz*, Kind refused to write again, in union with Weber, in consequence of the rejection, by the latter, of a Scene with the Hermit, intended by the Poet to form the Introduction to the First Act. Frau von Chezy was vastly inferior to Kind, as a Poet: yet we cannot but think that the abuse which has been so lavishly expended upon the *libretto* of *Euryanthe* is unmerited. The story —bearing, in its leading incidents, a close analogy to those of *Cymbeline*, and *Lohengrin*—gives rise to situations of deep dramatic interest. The secret of the Funeral Vault is romantic, to the last degree; and its weird colouring is immeasurably increased by Weber's original intention—now very rarely carried out by dramatic managers—that the Curtain should temporarily rise, during the progress of the Overture, for the purpose of displaying the Tomb which forms the last resting-place of Emma's coffin, and then fall again, while the Orchestra prepares the audience for the chivalric pomp of the Opening Scene of the First Act. It is true, that, in the inimitable Largo which Weber intended to accompany this temporary elevation of the Curtain, the ghastly horror of the Scene is more faithfully depicted, by the shivering tones of the unmuted Viole, beneath the strange harmony of the muted Violins, than it could possibly have been by any amount of scenic arrangement. But, the scenic arrangement

does undoubtedly enhance the gruesome effect produced by the Orchestra, very powerfully indeed: and, surely, no Stage-manager is justified in omitting this potent engine of dramatic effect. But, however it may be placed upon the Stage, *Euryanthe* will never fail to make its mark. The absence of spoken Dialogue proclaims its right to recognition as a Musical Drama of the highest order: and it does, in fact, stand before us as the undeniable prototype of the grandest creations of modern art.

Euryanthe was first performed, in Vienna, at the Kärnthnerthor Theater, October 25, 1823; and its reception, though enthusiastic to the highest degree, appears, in consequence of some unavoidable accidents, to have presented an alternation of triumphs and cruel disappointments.[8] But, the Opera made its mark. Though never so popular as *Der Freischütz*, it still holds its place on the Stage: and, in spite of all that can be said against the *libretto*, it still ranks as one of the greatest Musical Dramas that has ever been given to the world.

Weber's third and last great Opera was written, at the request of Mr. Charles Kemble, for Covent Garden Theatre. The *libretto*—of course, an English one—was written by the late Mr. Planché, on the lines of Wieland's *Oberon*, after which Poem the

[8] See Sir Julius Benedict's interesting account of the circumstances, in his 'Life of C. M. von Weber;' p. 91 *et seq.*

Opera was named. In accordance with the then invariable custom, *Oberon* was unhappily deformed, to a disastrous extent, with spoken Dialogue.

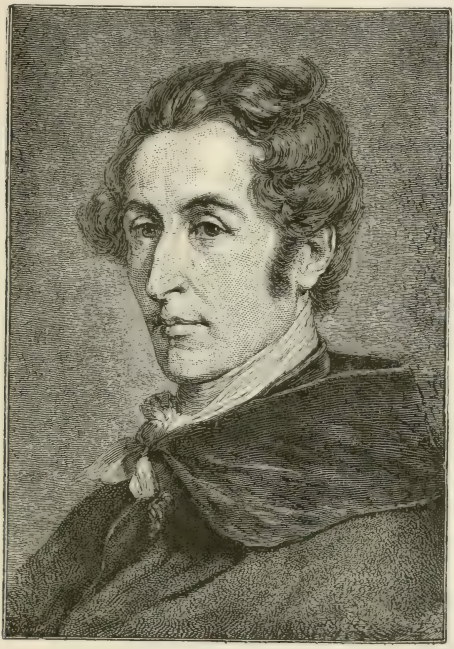


Fig. 46.

KARL MARIA VON WEBER.

Weber began his part of the work in 1824, when he was already far gone in a rapid consumption; and finished it, with the exception of the Overture, on

the 13th of January, 1826. After sixteen laborious rehearsals, it was produced, at Covent Garden, on the 12th of April, 1826, with most triumphant success: Miss Paton taking the part of the *Prima donna;* Madame Vestris, that of Fatima; and Braham, that of Sir Huon. Kemble paid the Composer £1000 for this, his last great work; and the visit to England was, in every way, a great success. But, the strain on poor Weber's powers was more than he could bear; and, on the 5th of June, 1826, he was found dead, in his bed, at the house of his kind and universally-beloved host, Sir George Smart, in Great Portland Street.

We have already spoken of Weber's brilliant and beautiful Piano-forte Music, in another place.[9] He was the undoubted originator of the gorgeous and elaborate School of Piano-forte Composition in which so many honours have been won by Mendelssohn, Sir Sterndale Bennett, and other modern writers. Weber also wrote two fine Masses; and two Symphonies, which last, however, cannot be classed with his best works: besides a great quantity of miscellaneous Vocal and Instrumental pieces, and a large collection of magnificent Songs.

Ludwig (or Louis) Spohr was born at Brunswick, April 25, 1784; and studied the Violin, first, in that town, and, afterwards, during the course of a pro-

[9] See p. 288.

tracted musical tour, with Franz Eck. In the Art of Composition he was almost self-taught; but he wrote *Violin Duets*, and other Chamber Music, at a very early age, and published his *First Concerto* for the Violin, in 1803, by which time his command over his favourite instrument entitled him to rank among the most accomplished *virtuosi* in Germany.

In 1805, Spohr was appointed Leading Violinist at the Court of the Duke of Gotha; and very soon afterwards, he married his first wife—an accomplished Harpist, named Dorette Seidler—and composed his first Opera, *Die Prüfung*, which, however, was never placed on the Stage. His second Opera, *Alruna*, written in 1808, also failed to attain a hearing; but his third, *Der Zweikampf mit der Geliebten*, was successfully performed, at Hamburg, in 1809, and fairly established his reputation as a Composer. His *First Symphony, in E♭*, written in 1811, and his first Oratorio, *Das jüngste Gericht*,[1] completed in 1812, won him new laurels; and, in the autumn of the last-named year, he resigned his appointment at Gotha, and accepted that of Leader, at the Theater an-der-Wien, in Vienna, where his magnificent playing had already created a profound sensation.

[1] The literal translation of this title is, *The Last Judgment;* but, the Oratorio known in England as *The Last Judgment* is a later one, the German title of which is *Die letzten Dinge*—literally—*The Last Things.*

In 1813, Spohr composed his fourth Opera, *Faust;* which, however, was not performed until five years later. He left Vienna, in 1815; and, in the following year, made a tour in Italy, for which he prepared his *Eighth Concerto*, the celebrated *Scena cantante, nello stilo drammatico*, the most beautiful, by far, of all his compositions for the Violin.

On his return to Germany, in 1817, Spohr was appointed Conductor of the Opera, at Frankfort; and here, in 1818, he produced his *Faust*, the greatest, though not by any means the most successful, of his Musical Dramas. The *libretto* of this most beautiful, and most unfairly neglected Opera, is weak in the extreme. The story, quite unconnected with that immortalised by Goethe, is so inartistically arranged as to be almost unintelligible; and, from first to last, the characters are destitute of any individuality whatever, beyond that conferred upon them by the Composer. But, the Music is admirable; and so truly dramatic in character, that it invests the weak situations of the Drama with an interest which no amount of intelligent acting could have produced without its aid. And hence it is, that performers, such as Madame Schroeder Devrient, and Signor Ronconi, who have been noted for the combined excellence of their singing and acting, have won unfading laurels by their interpretation of the principal *rôles*.

Spohr followed up the production of *Faust* by a new Opera, *Zemire und Azor*, founded on the Legend of *Beauty and the Beast.* This achieved an immense success; though *Jessonda*, produced in 1823, at Cassel, soon after Spohr had accepted the appointment of Hofkapellmeister at the Court of the Elector, attained still greater popularity, both in Germany, and other countries. *Jessonda* is a true Musical Drama, without spoken Dialogue. Spohr was, himself, fully convinced that it was upon this plan alone that an Opera could be logically constructed; and he adopted it, with success, in some of his later works. But *Faust* had been written upon the principle of the Singspiel; and it was not until its production in London, at the Royal Italian Opera, in 1852, that the Composer himself converted it into a true Opera, by substituting richly accompanied Recitative for the vapid Dialogue of the original *libretto.*

For his nomination to the appointment of Hofkapellmeister at Cassel, on New-year's Day, 1822, Spohr was indebted entirely to the generous recommendation of Weber, to whom the office had, in the first instance, been offered. The position was an influential one, and enabled its fortunate occupant to bring out many new works, under very favourable auspices. Among them were, four Operas, *Der Berggeist*, [1825], founded upon the Legend of Rübe-

zahl, the Spirit of the Riesengebirge; *Pietro von Abano*, [1827], based upon a ghastly story of the resuscitation, by the famous Necromancer, of a lady, long-since dead, and committed to the tomb; *Der Alchymist*, [1830]; and *Die Kreuzfahrer*, [1845]: three Oratorios—*Die letzten Dinge*, first performed at Düsseldorf, in 1826, and known in England as *The Last Judgment; Des Heilands letzte Stunden*, [1835], known in England under several titles, the most usual of which are, *The Crucifixion*, and *Calvary;* and *Der Fall Babylons*, composed for the Norwich Festival, at which it was first performed, under the title of *The Fall of Babylon*, in 1842: the *Third Symphony*, in C Minor, [1828]; the *Fourth Symphony*, entitled *Die Weihe der Töne*, and known in England as *The Power of Sound*, [1832]; the *Fifth Symphony*, in C Minor, [1836]; the *Sixth* ('*Historical*') *Symphony*, [1841]; the *Seventh Symphony*, for two Orchestras, entitled *Irdisches und Göttliches im Menschenleben*, (in England, *The Earthly and the Godly in the Life of Man*,) [1842], the *Eighth Symphony*, in G Minor, [1843]; the *Ninth Symphony*, entitled *Die Jahreszeiten*, or, *The Four Seasons*, [1845]: and an immense number of *Cantatas* and other longer vocal Compositions; *Concertos* for the Violin, and other Instruments; *Quartetts; Double Quartetts;* a *Violin School*, which is accepted as the best in existence; and other works, to the number of Op. 154, besides

many other very important Compositions to which no Opus. No. is attached, and many which still remain in MS.

Spohr retained his appointment, at Cassel, until the year 1857, when he was pensioned off, very much against his own wish. He conducted *Jessonda*, at Prague, in 1858; and died, at Cassel, October 16, 1859. His first wife, Dorette, died in 1834; and, in 1835, he married Madlle. Marianne Pfeiffer, an excellent Musician, and a lady of high mental culture. He visited England six times: in 1820, at the invitation of the Philharmonic Society; in 1839, to conduct *The Crucifixion*, at the Norwich Festival; in 1843, to conduct *The Fall of Babylon*, at Exeter Hall; in 1847, when he conducted *The Last Judgment*, *The Fall of Babylon*, and *Calvary*, for the Sacred Harmonic Society; in 1852, to conduct *Faust*, at the Royal Italian Opera; and lastly, in 1853, to conduct his *Seventh Symphony*, and other works, at the New Philharmonic Concerts. It was he, who, in 1820, first used the Conductor's Bâton at the Concerts of the Philharmonic Society. Previously to this time, it had been the custom for the Conductor to sit at the Pianoforte; a practice with which Mendelssohn also refused to comply, in 1829.

Spohr's private character was a remarkably noble one, and gained him the respect of all with whom he came into contact. He was always ready to

delight his friends by playing to them, in private; and, on such occasions, always played his very best.[2] In truth, he was a loyal lover of Art, for its own sake; and, from first to last, conscientiously used his talents for its advancement. His style, though marked by an unmistakable individuality, is free from the slightest taint of mannerism; and derives an indescribable charm from his constant use of chromatic progressions, and extreme or unusual keys.

Jakob Ludwig Felix Mendelssohn-Bartholdy, grandson of the well-known philosopher and literary genius, Moses Mendelssohn, was born, at Hamburg, Feb. 3, 1809, but educated chiefly at Berlin, to which city his father, Abraham Mendelssohn, migrated, in 1811, in consequence of the occupation of Hamburg by the French. Felix and his sister Fanny (born in 1805) were instructed in Music, first, by their mother, Lea—*née* Salomon—and, a little later, during a temporary sojourn in Paris, by Madame

[2] We never remember having heard him to greater advantage than in the year 1846, when he led his Double Quartett in E Minor, at Leipzig, during the course of a happy visit to Mendelssohn, who entertained the highest respect for his genius. The little party was almost an *extempore* one, arranged at a few hours' notice; and the number of privileged guests was extremely limited: yet, he played as if the whole musical world had been there to listen to him, and enchanted all present by the beauty of his performance.

Bigot. On their return to Berlin, they were placed under Ludwig Berger, for the Piano-forte, Zelter, for Thorough-bass, and Composition, and Henning, for the Violin. Felix first played in public, in 1818. His earliest known Composition is a Cantata, *In rührend feierlichen Tönen*, dated January 13, 1820. From that time forward, he wrote incessantly, with a rapidity no less extraordinary than that manifested by Schubert. And, like Schubert, he dated his Compositions with the most methodical exactitude, frequently adding the letters, *H.d.m.* or *L.e.g.G.*, the meaning of which he never confided, even to his dearest friends.[3] The great collection of his MSS., in forty-four volumes, now preserved in the Berlin Library, contains many works belonging to this early period; among others, two Operettas, and part of a third, five Symphonies for Stringed Instruments, nine Fugues, a set of Motets, and a multitude of smaller pieces, all written in 1821, in which year he first met Weber, and his beloved pupil, Sir Julius Benedict, and was present at the first performance of *Der Freischütz.*

In November, 1821, Zelter took the little Felix to Weimar, on a visit to Goethe, with whom he spent a delightful fortnight, the events of which are recorded, in his letters, in language glowing with

[3] *H.d.m.* has been supposed to mean, *Hilf du mir*—Help Thou me. But, this is a mere guess.

natural eloquence, and betraying a power of observation scarcely less than miraculous in a boy not yet thirteen years old. He was, indeed, beyond his age in everything; yet, a true child, in all that tends to make childhood attractive and beautiful, and utterly unspoiled by the attention lavished upon him by grown men, and men of high reputation too, who made no attempt to conceal their admiration of his transcendent genius. The family lived at No. 7 in the Neue Promenade; and here, Felix, with his sisters, Fanny, and Rebecka, and his brother, Paul, organised a series of Sunday Concerts, in which Musicians of high standing were not ashamed to take part, though Felix himself directed the Orchestra, standing upon a stool, that he might be the better seen. For each of these family Concerts he produced some new work, which he either played, or conducted, with the skill of an experienced Musician. The piece selected for performance on his fifteenth birthday, Feb. 3, 1824, was *Die beiden Neffen*, an Opera, in three Acts, which he had completed in 1821; and, during the supper which followed, Zelter—who was not noted for sentimental indulgence—drank his health, and proclaimed him a member of the Brotherhood of Musicians, 'in the names of Haydn, of Mozart, and of old Father Bach.' A few months after this, he composed his *First Symphony* in C Minor (op. 11), his *Quartett* in

B Minor, (op. 3) and his (posthumous) *Sestett*, (op. 110); and in this year also began his lifelong friendship with Moscheles, who gave him much valuable advice, but, when asked to receive him as a pupil, said, 'He no longer stands in need of lessons.'

In 1825, Felix made the acquaintance of Cherubini, in Paris; paid a second visit to Goethe, at Weimar; and completed his Opera, *Die Hochzeit des Camacho*, which was produced, at Berlin, in 1827, but suppressed, after its first performance, by a theatrical intrigue, due, in all probability, to the jealousy of Spontini, who had already done his best to prevent the success both of *Der Freischütz*, and *Jessonda*.

Felix's sensitive nature was deeply wounded by the unfairness with which *Camachos Hochzeit* was treated, both at the Theatre, and by the press; but between the completion of this youthful essay, and its production, he had already achieved a much greater work—one which served, almost more than any other, as a means of revealing the brightness of his genius to the outer world, and which certainly contributed, in no small degree, to the attainment of the extraordinary reputation he was destined ere long to enjoy. The finished Score of the *Overture to 'A Midsummer Night's Dream,'* is dated, Berlin, August 6, 1826—three days only after the young Composer had attained the age of seventeen years

and a half. Yet, so clearly did this marvellous inspiration mark the maturity of his Art-life, that when, by command of the King of Prussia, he wrote the *Entr'Actes*, and other *Incidental Music* to the same Drama, in 1843, he was able to embody this Overture in the perfect scheme, without the alteration of a single note.

The Overture was first publicly performed at Stettin, in 1827; and, from that time forward, Mendelssohn's artistic career was a succession of triumphs. The family had removed from the Neue Promenade, to No. 3 Leipziger Strasse, an old-fashioned house, surrounded by large grounds, in which stood a 'Gardenhouse,' capable of accommodating several hundred persons, at the Sunday performances. And, here, many of the new Compositions were heard, in private, before they were openly given to the world.

Mendelssohn paid his first visit to London, in 1829; and at once laid the foundation of the ever-increasing popularity with which he was regarded, in this country, from the moment of his first visit, to his sad farewell, in 1847. In 1830, he proceeded to Italy, pausing, on his way, to visit Goethe, at Weimar, and planning, and completing, many important Compositions, during his absence from home. On his second visit to London, in 1832, he played his *Piano-forte Concerto in G Minor*, at the

Philharmonic; and first delighted an English congregation with his matchless Organ-playing, at S. Paul's Cathedral. His third and fourth visits to this country took place in 1833, in which year, after his return to Germany, he accepted the post of 'General-Musikdirektor,' at Düsseldorf, where he began his first Oratorio, *Saint Paul*, and composed his Overture, *Die schöne Melusine*, and many other important works; attaining so high a reputation that, two years later, he was invited to take the permanent direction of the famous Gewandhaus Concerts, at Leipzig, a duty upon which he entered on the 4th of October, 1835.

Mendelssohn conducted the first performance of *Saint Paul*, at the Lower Rhine Festival, held in Düsseldorf, on May 22, 1836. On October 3, Sir George Smart conducted it, at Liverpool. On March 16, 1837, Mendelssohn directed it, at Leipzig; and, on September 20, 1837, he again conducted it, at the Birmingham Festival. On this, his fifth visit to England, he was received, if possible, with more enthusiasm than ever. He had been married, a few months previously, to Madlle. Cécile Charlotte Sophie Jeanrenaud, a lady whose amiable disposition, surpassing beauty, and indescribable charm of manner, endeared her to all who knew her. Madame Mendelssohn did not accompany her husband to England, on this occasion, nor, on his sixth

visit, in 1840. But, on his arrival here, for the seventh time, in 1842, he brought her with him, and spent a happy month in London, where he conducted his *Third* (*Scotch*) *Symphony*, and some other important Compositions, at the Philharmonic Concerts, and astonished his hearers by his marvellous performances on the Organ, at S. Peter's, Cornhill, and Christchurch, Newgate Street.[4]

[4] It was the author's original intention to exclude all personal reminiscences of his beloved master from a work devoted, like the present, to the consideration of sober historical facts. His unwillingness to introduce these details having been over-ruled, he has determined, in accordance with the example set by Dr. Burney with regard to his personal reminiscences of Handel, to supply them in the form of foot-notes, which he purposes to extract, for the most part, from a work already published.

'It was during Mendelssohn's seventh visit to England, that the author of these pages first enjoyed the privilege of a personal introduction to the *Maestro* to whom he owes more than he can ever find words to express. The circumstances were these: We had been reading Cherubini, one morning, with a dear old friend —Mr. J. G. Emmett—who possessed a valuable library, to which no earnest student was ever denied access; when a question arose as to the treatment of a certain form of Counterpoint by Sebastian Bach. "If you will look on such and such a shelf," said our friend, who was totally blind, "you will find a MS. copy of *The XLVIII.*, and you can then look out some passages." We set up the loose sheets, on the desk of a beautiful old Clavichord, the gem of our friend's collection, and asked for the history of the MS., which was a very curious one. "I bought it at a sale," said our friend, "and have always believed it to be a genuine autograph. I have a great mind to ask Mendelssohn about it. What do you say to calling upon him, this morning, and taking our chance of finding him at home?" This was a chance indeed! Without the loss of a minute, we started on our way to Denmark Hill, where Mendelssohn was then staying, at the house of Mr. Benecke, Madame Mendelssohn's cousin. We found him at home, and were received with the kindest welcome. He knew our old

In a letter, written a few days only after his return to Germany, he describes, with graphic simplicity, his visit, on the 9th of July, to Buckingham Palace, where he was received, with all possible honour, by the Queen, and the Prince Consort, whose admiration of his genius was most sincere. In the pleasantest and most unaffected language, he here tells us how 'the Prince Consort played a Chorale on the Organ, by heart, and with the Pedals, and so charmingly, and clearly, and correctly, that it would have done credit to any Professor'; and how, when he himself played *How lovely are the Messengers*, 'the Queen and the Prince both began to sing, and the Prince changed the stops so cleverly that I was really enchanted'; how he accompanied the Queen in *Schöner und schöner*, (supposed to be his own, but really composed by his sister Fanny), and afterwards, in the *Pilgerspruch* (really his own), both of which Her Majesty 'sang quite faultlessly, and with charming feeling and expression'; how the Queen picked up

friend well, took the greatest interest in the MS., and pronounced it genuine, without a moment's hesitation. Noticing the eagerness with which we listened to his remarks upon the peculiarities of the handwriting, he made us sit down by his side, and pointed out everything that was noteworthy, with as much attention to detail as if he had been giving a lecture. Then, he passed on to other subjects, asked us about our own plans for study, and spoke so warmly of Leipzig, that, from that time forward, a visit to the Gewandhaus became the dream of our life.' (*Life of Mendelssohn*, by W. S. Rockstro. London, 1884.)

some Music that had been blown about the room; how he had to carry out the parrot, cage and all, to prevent it from drowning the Music by its screams; and, finally, how the Prince Consort presented him, in the Queen's name, with 'a beautiful ring, on which is engraved, V.R., 1842'; and how Her Majesty accepted the proferred dedication of the *Scotch Symphony.*

Between his sixth and seventh visits to England, Mendelssohn had done some very important work at home. In 1840, he composed the *Lobgesang*, and *Festgesang*, for the Centenary Festival, celebrated at Leipzig, in honour of the Invention of Printing. He had also set on foot the project for erecting a Monument, at Leipzig, in memory of Sebastian Bach; and had made the first proposals for the establishment, in that town, of the Conservatorium der Musik, which was afterwards crowned with such extraordinary success. But, his labours were not confined to Leipzig alone. In 1841, Friedrich Wilhelm IV., King of Prussia, offered him the appointment of Kapellmeister, at Berlin;[5] and, in fulfilment of the duties connected with this office, he produced, at Potsdam, the Overture and Choruses to the *Antigone* of Sophocles, before the end of the year.

[5] He had already accepted the appointment of Kapellmeister to the King of Saxony, at Dresden.

The Conservatorium was inaugurated, at Leipzig, in 1843; the list of Professors including, for Composition, Mendelssohn, and Schumann; for Harmony and Counterpoint, Moritz Hauptmann, the then Kantor of the Thomas-Schule, and the most learned Contrapuntist in Europe; for the Violin, and Orchestral Classes, Ferdinand David; for the Organ, Fr. Becker; and, for Singing, Herren Pohlenz and Böhme, and Madame Bünau Grabau. This year was also rendered remarkable by the production, at Potsdam, of the Music to *A Midsummer Night's Dream*, in which the Overture, composed in 1826, was embodied, note for note. The complete work was first heard, in London, in 1844, when Mendelssohn himself conducted it, at the Philharmonic Concerts.

The most important work of the year 1845[6] was

[6] The following personal reminiscences are extracted from the author's *Life of Mendelssohn*.

'After our first interview with Mendelssohn, in 1842, we had never ceased to hope for the privilege of being, some day, brought into more intimate relations with him, in his own country; though it was not until some years had passed, that we were supposed to be old enough to take advantage of the encouragement he had then given us. But, the right time came, at last. We knew that he never forgot: and, at the season of Pentecost, in the year 1845, we visited Germany, for the first time, well assured that he would not fail to give us the good counsel he had promised. Reaching Frankfort, at the beginning of the bright spring weather, we found him living out of doors, and welcoming the sunshine, and the flowers, with a delight as unaffected as that of the youngest of his children. On the evening of our arrival, after taking us to see Thorwaldsen's lately-finished statue of Goethe, and the Poet's birthplace in the Hirschgraben, he proposed that

accomplished in Leipzig, where Mendelssohn arrived, in September, after a brief residence in Frankfort.

we should go to an 'open-air Concert,' and led the way to a lonely little corner of the Public Gardens, where a nightingale was singing with all its heart. "He sings here every evening," said Mendelssohn, "and I often come to hear him. I sit here, sometimes, when I want to compose. Not that I am writing much, now; but, sometimes, I have a feeling like this"—and he twisted his hands rapidly, and nervously, in front of his breast—"and, when that comes, I know that I must write. I have just finished some Sonatas for the Organ; and, if you will meet me at the Catherinenkirche, at twelve o'clock to-morrow, I will play them to you."

'He played them, exquisitely—the whole six, straight through. We remember noticing the wonderfully delicate staccato of the Pedal triplets in the second Movement of the Fifth Sonata, which he played upon a single 8-feet stop, with all the crispness of Dragonetti's most highly-finished *pizzicato*.

'There was only one other auditor, besides ourselves. He parted from us, at the Church door; and then Mendelssohn took us home with him, to his early dinner, with Madame Mendelssohn and the children—Karl, three years old, Marie, and Paul. He was full of fun, with a joke for each of the little ones; and made us all cover up the lower part of our faces, to see what animals we were like. "*Ich bin ein Adler*," * he said, placing his hand in a position which made the likeness absurdly striking. Madame Mendelssohn was pronounced to be a hare; Karl, a roebuck; Paul, a bullfinch; and we ourselves a setter.

'Having some business to attend to, after dinner, he left us for half an hour in his study; giving us the choice of amusing ourselves with looking through Felicien David's *Le Désert*, which had just been sent to him from Paris; or his own Piano-forte Trio in C minor, as yet unpublished, and untried. We chose the Trio; but had not found time to trace out half its beauties, before he returned, to advise with us concerning our future proceedings. "There is only one thing for you to do," he said. "Ferdinand David will be here to-morrow, on his way back to Leipzig, from the Lower Rhine Festival, where he has been playing. I will ask him to let you travel with him. He will introduce you to all the people you will care to know. Enter yourself immediately at the Conservatorium; and get into training as soon as you possibly can. My own plans are so undecided that I should be able to do nothing for you, here; but I am almost certain to return to Leipzig, before the end of the year, and I shall then hope to see a great deal of you."

* 'I am an eagle.'

He was now busily engaged upon his long-anticipated Oratorio, *Elijah*, intended for performance at the Birmingham Festival, in the following year. But this did not prevent him, either from fulfilling his duties as a Professor at the Conservatorium,[7] or

'David arrived, late that night; and, on the next evening, Mendelssohn gave a delightful little party, at which the two friends, assisted by an excellent Violoncellist, played the C minor Trio, for the first time, with scarcely less effect than they afterwards produced when introducing it to the general public at the Gewandhaus. It was our last pleasant meeting in the Bockenheimer Gasse. David had arranged to start, on the next evening, for Leipzig. We met him, at the office of the Schnell Post; and, a few moments later, Mendelssohn joined us, to say, as he was careful to express it in mixed German and English, "Not *Leben Sie wohl*, but, *Auf wiedersehn*." He had thought of everything that could help to make the dreary diligence journey comfortable. A little basket of early fruit, for refreshment during the night; a packet of choice cigars for David; and, for ourselves, a quite paternal scolding for insufficient defences against the cold night-air. There were many last words to be said; but so much confusion had been caused by the hurried arrival of a party of outside passengers, that, at the moment of starting, our kind friend, who had wisely retired from the scuffle, was missing. The conductor declared that he could wait no longer, and we were just giving up Mendelssohn for lost, when he suddenly reappeared, rushing round the corner of the street, with a thick woollen scarf in his hand. "Let me wrap this round your throat," he gasped, quite out of breath with his run; "it will keep you warm, in the night; and, when you get to Leipzig, you can leave it in the coach."

'We need scarcely say that we did not "leave it in the coach." It has not been worn, for many a long year: but it lies before us, on the table, as we write its history—the dear remembrance of a very happy time.' *Life of Mendelssohn.* (S. Low & Co. 1884.)

[7] The following description of Mendelssohn's method of teaching, at the Conservatorium, is extracted from the author's *Life of Mendelssohn*

'Now that the Royal College of Music is attracting so much, and such well-merited attention, in our own country, our readers may

from actively superintending the Gewandhaus Concerts, at one of which Mademoiselle Jenny Lind

perhaps be glad to know something of the method of teaching pursued by the Founder of the most important Music School in Germany, on the authority of one who was fortunate enough to participate in its advantages. We shall therefore devote the remainder of our present chapter to a brief sketch of his mode of proceeding in the class-room, based on our own personal recollections, and corroborated by the contents of a MS. note-book in which we were careful to record the subjects of the various lessons, and the manner of their discussion.

'The members of the Upper Classes for the study of the Pianoforte and Composition met regularly, for instruction, on Wednesday and Saturday afternoons, each lesson lasting two hours. The first Pianoforte piece selected for study was Hummel's Septett in D minor: and we well remember the look of blank dismay depicted upon more than one excitable countenance, as each pupil in his turn, after playing the first chord, and receiving an instantaneous reproof for its want of sonority, was invited to resign his seat in favour of an equally unfortunate successor. Mendelssohn's own manner of playing grand chords, both in *forte* and *piano* passages, was peculiarly impressive; and now, when all present had tried, and failed, he himself sat down to the instrument, and explained the causes of his dissatisfaction with such microscopic minuteness, and, clearness of expression, that the lesson was simply priceless. He never gave a learner the chance of mistaking his meaning: and though the vehemence with which he sometimes enforced it made timid pupils desperately afraid of him, he was so perfectly just, so sternly impartial in awarding praise, on the one hand, and blame on the other, that consternation soon gave place to confidence, and confidence, to boundless affection. Carelessness infuriated him. Irreverence for the Composer he could never forgive. "*Es steht nicht da!*" (It is not there!) he almost shrieked, one day, to a pupil who had added a note to a certain chord. To another, who had scrambled through a difficult passage, he cried, with withering contempt, "*So spielen die Katzen!*" (So play the cats!). But, where he saw an earnest desire to do justice to the work in hand, he would give direction after direction with a lucidity which we have never heard equalled. He never left a piece, until he was satisfied that the majority of the class understood it thoroughly. Hummel's Septett formed the chief part of every lesson, until the 25th of February. After that, it was relieved, occasionally, by one of Chopin's Studies, or a Fugue from the *Wohltemperirte Klavier*. But it was not until the 21st of March that it was finally

made her first appearance in Leipzig, on the 4th of December, with a success which could only be

set aside, to make room for Weber's *Concert-Stück*, the Master's reading of which was superb. He would make each pupil play a portion of this great work, in his own way; comment upon its delivery with the most perfect frankness; and, if he thought the player deserved encouragement, would himself supply the Orchestral passages on a second Piano-forte. But, he never played through the piece which formed the subject of the lesson, in a connected form. On a few rare occasions—we can only remember two, or three—he invited the whole class to his house; and, on one of these happy days, he played an entire Sonata—but, not that which the members of the class were studying. And the reason of this reticence was obvious. He wished his pupils to understand the principles by which he himself was guided in his interpretation of the works of the Great Masters; and, at the same time, to discourage servile imitation of his own rendering of any individual Composition. In fact, with regard to special forms of expression, one of his most frequently reiterated maxims was, "If you want to play with true feeling, you must listen to good Singers. You will learn far more from them than from any players you are likely to meet with."

'Upon questions of simple *technique* he rarely touched, except—as in the case of our first precious lesson upon the chord of D minor—with regard to the rendering of certain special passages. We were expected to study these matters, on other days of the week, under Herren Plaidy, or Wenzel; Professors of high repute, who had made the training of the fingers, and wrist, their *spécialité*. It would be impossible to over-estimate the value of this arrangement, which provided for the acquirement of a pure touch, and facile execution, on the one hand, while, on the other, it left Mendelssohn free to direct the undivided attention of his pupils to the higher branches of Art. An analogous plan was adopted with regard to the Class for Composition. The members of this simultaneously studied the technicalities of Harmony under Herr Fr. Richter; those of Counterpoint, and Fugue, under Herr Hauptmann, the Kantor of the Thomas-Schule; and those of Form, and Instrumentation, under Herr Niels W. Gade.

'Mendelssohn himself took all these subjects into consideration, by turns, though only in their higher aspect. For Counterpoint, he employed a large black-board, with eight red staves drawn across it. On one of these staves he would write a *Canto fermo*; always using the Soprano Clef for the Soprano part. Then, offering the chalk to one of his pupils, he would bid him write a Counterpoint,

described as a *furore*. The Concerts of this winter were, indeed, the most brilliant that had ever been

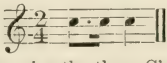
above, or below, the given Subject. This done, he would invite the whole class to criticise the tyro's work; discussing its merits with the closest possible attention to every detail. Having corrected this to his satisfaction, or, at least, made the best of it, he would pass on the chalk to some one else—generally, to the student who had been most severe in his criticism—bidding him add a third part to the two already written. And this process he would carry on, until the whole of the eight staves were filled. The difficulty of adding a sixth, seventh, or eighth part, to an exercise already complete in three, four, or five, and not always written with the freedom of an experienced Contrapuntist, will be best understood by those who have most frequently attempted the process. It was often quite impossible to supply an additional part, or even an additional note; but Mendelssohn would never sanction the employment of a Rest, as a means of escape from the gravest difficulty, until every available resource had been tried, in vain.

'One day, when it fell to our own lot to write the eighth part, a certain bar presented so hopeless a dead-lock, that we confessed ourselves utterly vanquished. "Cannot you find a note?" asked Mendelssohn. "Not one that could be made to fit in, without breaking a rule," said we. "I am very glad," said he, in English, and laughing heartily, "for I could not find one myself." It was, in fact, a case of inevitable check-mate.

'We never knew, beforehand, what form the lessons in this class would assume. Sometimes he would give out the words of a Song, to be set to music, by each member of the class, before its next meeting; or a few verses of a Psalm, to be set in the form of a Motet. When summoned, towards the end of May, 1846, to direct the Lower Rhine Festival, at Aix-la-Chapelle, the task he left for completion during his absence was, a Quartett for stringed instruments. When any trial Compositions of this kind pleased him, he had them played by the Orchestral Class; and would even play the Viola himself, or ask Herr Gade to play it, in the Chamber-music; striving, by every means of encouragement within his power, to promote a wholesome spirit of emulation among his pupils. It was not often that this kindly spirit met with an unworthy response; but the least appearance of ingratitude wounded him, cruelly. When the Quartetts we have mentioned were sent to him for examination, he found one of them headed "Charivari." At the next meeting of the class, he asked for an explanation of the title. "The time was so short," stammered the com-

witnessed at the Gewandhaus, and were rendered memorable by the performance of many of Men-

poser, "that I found it impossible to write anything worthy of a better name. I called it 'Charivari,' to show that I knew it was rubbish." We could see that Mendelssohn felt deeply hurt; but he kept his temper nobly. "I am a very busy man," he said, "and am, just now, overwhelmed with work. Do you think you were justified in expecting me to waste my time upon a piece which you yourself knew to be rubbish? If you are not in earnest, I can have nothing to say to you." Nevertheless, he analysed the Quartett with quite as much care as the rest, while the culprit stood by, as white as a sheet, well knowing that not a member of the class would speak to him, for many a long day to come. In pleasant contrast to this, we cannot refrain from giving publicity to a very different story. One of the best Piano-forte players in the class was a handsome young Pole, with a profusion of jet-black hair, which, in true Polish fashion, he allowed to hang half-way down his back. While playing the brilliant passages which form the climax of the *Convert-Stück*, the good fellow shook his head, one day, in such sort as to throw his rich locks over his shoulder, in a tempest of "*kohlpechrabenschwarze Haare.*" "You must have your hair cut," said Mendelssohn, in German, with a merry laugh. The Pole was very proud of his *chevelure;* but, at the next meeting, his hair was the shortest in the class—and there was not a student there present who would not gladly have had his head shaved, could he thereby have purchased the smile with which the happy student was rewarded for his devotion.

'More than once, the lesson was devoted to extemporisation upon given Subjects; during the course of which Mendelssohn would sit beside the improvisatore, and, without interrupting the performer, suggest, from time to time, certain modes of treatment which occurred to him at the moment. He once gave the writer the following Theme,  and afterwards extemporised upon it, himself; using the three C's as the initial notes of an enchanting little melody, which he worked up into a species of *Lied ohne Worte.* On other occasions, he would take two well-defined *motivi*, and work them up into a model of the Sonata-form, in order to show how much might be accomplished, by very simple means. He insisted strongly upon the importance of a natural and carefully-arranged system of modulation; and would frequently call upon one pupil after another to pass from a given

delssohn's most important works. For one of them, Herr Niels W. Gade composed his first Cantata, *Comala.* At another, Herr Joachim, then fourteen years old, made his first public appearance as a composer, in a *Rondo for the Violin,* with Orchestral Accompaniments, played by himself. And, for ten others, Madame Sainton Dolby was engaged as the principal vocalist. During the entire season, Mendelssohn was the life and soul of the performances; yet, with *Elijah* still unfinished, he found time to finish his Music to *Œdipus Coloneus,* and that to Racine's *Athalie,* and to produce the first, at Potsdam, and the second, at Charlottenburg, by command of the King of Prussia, before the close of the year. But, those who knew and loved him best saw, clearly enough, that he was working far beyond his strength; and, in truth, his duties at Berlin, the conscientious fulfilment of which was rendered almost impossible, by the meanness of intriguing Courtiers, and the blundering fatuity of jealous and unsympathizing officials, were slowly, but surely, preparing the premature grave in which he was destined so soon to find the rest, denied to him, on

key to some exceedingly remote one, with the least possible amount of apparent effort. On one occasion, when the writer had failed to satisfy him, in an attempt of this kind, he said, in English, "I call that Modulation very ungentlemanlike."

'When the lesson went well, it was easy to see that he thoroughly enjoyed it. But the work was too hard for him, in addition to his other laborious duties; and the acceptance, by Moscheles, of a Piano-forte Professorship at the Conservatorium, in 1846, gave him unmixed satisfaction.'

earth, by the intensity of his devotion to the Art he so passionately loved. King Friedrich Wilhelm was really anxious to do him honour, and quite ready to support him in his efforts for the advancement of Art; but, the power placed, by Court etiquette, in incompetent hands, neutralized all his efforts, and ruined everything.

When Mendelssohn was most discouraged, a visit to England never failed to raise his fainting spirits. He arrived in London, for the ninth time, on the 18th of August, 1846; and, on the 26th, conducted *Elijah*, with triumphant success, at the Birmingham Festival. Upon the enthusiasm with which this great work was received it is needless to enlarge. Unhappily, the excitement attendant upon its production, added to the effect of the ceaseless worries at Berlin, seriously impaired Mendelssohn's health. On his tenth and last visit to England, in 1847, he conducted four performances of *Elijah* at Exeter Hall, one, at Manchester, and one, at Birmingham. As before, he was received, by the Queen, and the Prince Consort, with a welcome which—if one might dare to use the word—bordered almost upon affection; and it was at the second performance at Exeter Hall, on April 23rd, that the Prince Consort wrote, in his 'Book of Words,' the memorable note, in which he compared Mendelssohn to another Elijah, warring against Baal-worship in Art.[8]

[8] See *Life of the Prince Consort*, vol. i. p. 489.

But, all this labour and excitement was beyond the Maestro's strength; and a terrible shock

FIG. 47.

FELIX MENDELSSOHN-BARTHOLDY.

awaited him on his return to Frankfort. His sister, Fanny,[9] to whom he was tenderly attached, had died

[9] Married, in 1829, to the well-known Painter, Wilhelm Hensel.

suddenly, a few days before he reached home; and, on hearing the sad news, he fell to the ground, insensible. From the effect of this great sorrow he never fully recovered. In the beginning of June, he was able to travel to Interlaken; and, in September, he returned to Leipzig, employing himself on some fragments of a new Oratorio, to be called *Christus*, and a projected Opera, *Loreley*. But he lived in the strictest privacy. His health was completely broken. The light of his life seemed to have died out. On the 4th of November, 1847, he passed away; and, on the 8th, he was laid to rest, in the Alte Dreifaltigkeitskirchof, at Berlin.

No really satisfactory portrait of Mendelssohn was ever painted; in fact, the wonderful mobility of his features seems to have defied the artist's power. The best is that painted by Magnus, in 1844, and now in the possession of Madame Lind-Goldschmidt.

Robert Schumann was born, at Zwickau, June 8, 1810. His talent for Music declared itself at a very early age: but his mother's prejudices condemned him to study for the Law; and it was not until the year 1830, that he was able to study Music in earnest. He then put himself under the celebrated *Maestro*, Friedrich Wieck, who would probably have made him a splendid Pianist, had he not devised a plan of his own for strengthening the third

finger,[1] the want of independence in which has been the *bête noire* of every *virtuoso* on record. This plan—the exact details of which have never transpired—he practised, in secret, with so much misguided zeal, that his right hand was permanently crippled; and he was compelled to relinquish his prospects as a performer, and devote himself to studies in Composition, under the guidance of Heinrich Dorn, varied by essays in musical criticism, contributed, first, to the *Allgemeine Musikalische Zeitung*, and afterwards to a periodical called the *Neue Zeitschrift für Musik*, which he himself set on foot, in 1834. In both branches of Art he was tremendously in earnest: and, in both, he conscientiously followed the instincts of his own natural genius, disdaining to accept a hint from anyone; yet never failing to admit that which was great or promising in others.

On September 12, 1840, Schumann married Herr Wieck's talented daughter, now so well known as Madame Clara Schumann; and to this lady—one of the greatest and most perfect Pianistes the world has ever produced—we owe that poetical and ever-satisfying interpretation of his works which has tended, more than any other form of recommendation, to convince an unbelieving world of their true

[1] *i.e.* the finger which we, in England, call the third, but which, in Germany, and France, is called the fourth.

value, and to rescue them from the fangs of a band of adverse critics, who persecuted him more savagely and more unjustly, than any other great man of genius—save only Richard Wagner—has ever been persecuted, before or since.

At this period, Schumann was composing vigorously. His *First Symphony*, in B♭, was finished in 1841; his *Paradise and the Peri*, in 1843—the year of his nomination, by Mendelssohn, as Professor of Composition in the newly-founded Conservatorium der Musik, at Leipzig;[2] and his first, and only Opera, *Genoveva*, and the Music to Lord Byron's *Manfred*, in 1848. The *Scenes from Goethe's Faust*, though begun in 1844, were not completed until 1853.

Many of the most important and productive years of Schumann's life were spent in Leipzig, and Dresden; and, as a natural consequence of his frequent periods of residence in the first-named town, he was thrown very much into the society of Mendelssohn, with whom he was on terms of intimate friendship, and who entertained a sincere admiration for his genius.[3]

[2] See p. 357.

[3] Attempts have been made to prove that Mendelssohn and Schumann were on less friendly terms than might have been expected between two such earnest and devoted lovers of Art. The writer is able to correct this mis-statement, on his own personal responsibility. Schumann was a constant guest at Mendelssohn's house: and the intercourse between the two friends was marked by the most perfect cordiality.

Not long after Mendelssohn's death, in 1847, he was anxious to obtain the post of Conductor at the Gewandhaus Concerts. He did not secure this

FIG. 48.

ROBERT SCHUMANN.

coveted position: but, in 1850, he accepted the appointment, once held by Mendelssohn, of Musical Director at Düsseldorf; and here he remained until

1853, when it became only too evident that the close of his artistic career was at hand. Very soon afterwards, a disease of the brain, which had already made terrible inroads upon his health, entered upon a still more alarming phase; and, on July 29th, 1856, he died, at Endenich, near Bonn, where, two days afterwards, his remains were laid to rest.

In addition to the works already mentioned, the list of Schumann's masterpieces includes, four *Symphonies;* a *Piano-forte Concerto;* the Overtures to *Julius Cæsar*, *Hermann und Dorothea*, *Die Braut von Messina*, and a Concert *Overture*, *Scherzo*, *and Finale;* the Cantatas, *Der Rose Pilgerfahrt*, *Der Königssohn*, and *Vom Pagen und der Königstochter;* a numerous collection of *Songs*, of great beauty; and many *Quartetts*, *Trios*, important suites of *Piano-forte Pieces*, and other miscellaneous works too numerous to mention.

Schumann's literary works—consisting, for the most part, of articles contributed to the *Allgemeine Musikalische Zeitung*, and *Neue Zeitschrift für Musik*,—are also very numerous, and important. Many of them ostensibly emanated from an imaginary brotherhood, called the *Davidsbund*, the members of which were living Musicians, and Schumann's most intimate friends, though the society itself had no veritable existence.

Robert Schumann represented German Music in

the last stage but one of its progress towards its present state of development; and, with him we must, for a time, take leave of its history, while we consider that of two Masters who contributed greatly to the advance of Art, in Italy, and in France.

Domenico Cimarosa was born, at or near Naples, about the year 1749; and is said to have been educated, under Sacchini, Piccini, and Fenaroli, at the Conservatorio di S. Maria di Loreto.[4] Since the last two only of his delightful Operas were begun after the opening of the 19th century, strict chronology would have led us to treat of his life-work in our Fourth Book; but, the influence of his genius upon modern Italian Opera was so great, and so long-continued, that we have preferred to class him with the Composers of the century in which he died, rather than with those of an earlier date.

His first Opera, *Le Stravaganze del Conte*,[5] produced, at Naples, in 1772, was received with enthusiasm, and at once revealed the young Composer's power, which was even more clearly displayed in *L' Italiana in Londra*, composed at Rome, in 1774. After this, he wrote alternately, for Rome, and Naples, until 1780, producing *La finta Parigina*, [1774], *La finta*

[4] The date of Cimarosa's birth is very uncertain, and much doubt exists as to the history of his early life.

[5] In another account, the first opera is called *La Baronessa Stramba.*

Frascatina, [1774], *Il fanatico per gli antichi*, [1775], *Il Pittor Parigino*, [1776], *I due Baroni*, [1776], *I finti Nobili*, [1777], *L' Armida immaginaria*, [1778], *Gli Amanti comici*, [1778], *Il ritorno di Don Calandrino*, [1779], *Cajo Mario*, one of his masterpieces, [1779], and *Il Mercato di Malmantile*, [1779].

The year 1780 was a critical one, in Cimarosa's career. By that time, he had become the acknowledged rival of Paisiello, whose popularity was then at its climax; and, during the seven years which followed, the two Composers held about an equal place in public estimation. But, their merits were of a very different order. Cimarosa's flow of Melody was already more free, more genial, and infinitely less restrained than Paisiello's; and the Concerted Movements of the latter bear no comparison with those of his younger rival.

Cimarosa's most successful Operas, during this period, were, *La Ballerina amante*, and *Il Convito di Pietra*,[6] both produced, at Venice, in 1780, and the latter, with such success, that the Composer was carried home in triumph, after the first performance, by torchlight; *Artaserse*, [1785], *I due supposti Conti*, [1786], *Le trame deluse*, [1787], *L' Olimpiade*, [1787], *Il Valdomiro*, [1787], and nearly twenty others.

[6] *The Marble Guest*, a lighter rendering of the Legend so splendidly treated by Mozart, in *Il Don Giovanni*.

By invitation of the Empress Catherine II., Cimarosa visited S. Petersburg, in 1787, and remained there, until 1791, when his health began to give way. Among the Operas written for the Russian Court were *Il Credulo*, *Il Marito disperato*, *L' Impresario in augustie*, *Il Fanatico burlato*, *La Vergine del Sole*, *La Felicità inaspettata*, *La Cleopatra*, *L' Atene edificata*, and *La Villanella riconosciuta*, all produced between 1787 and 1790. But, his greatest triumph was yet to come.

Soon after his return to Italy, the Emperor, Leopold II., invited him to Vienna, where he succeeded Salieri, as Hofkapellmeister. He arrived at the Austrian Court, in 1792; and, in that year, produced his greatest, and best-known work, *Il Matrimonio segreto*, which excited such intense admiration, that, after the first performance, the Emperor invited the whole company to supper, and then sent them back to the Stage, to repeat the entire Opera. This imperishable work was quickly followed by *La calamità de' cuori*, and *L' Amor rende sagace:* but, the Emperor's death put an end to Cimarosa's engagement; and, in 1793, he returned to Naples, leaving Salieri in possession of his old appointment.

Cimarosa was received, in Naples, with every mark of distinction. King Ferdinand appointed him *Maestro di Cappella* and instructor to the young Princesses. *Il Matrimonio segreto* was performed 57

times running; and quite eclipsed the fame of all his former productions. Nevertheless, he followed it up with a long succession of new works, none of which failed to make their mark. Among these were *Le astuzie feminile*, *I Traci amanti*, *Penelope*, *L' Impegno superato*, *I nemici generosi*, *Semiramide*, *Gli Orazij e Curiazij*, *Achille*, *Il Matrimonio per raggiro*, *Il Matrimonio per susurro*, and *L' Apprensivo raggirato*.

Up to this time, Cimarosa's life had been a pre-eminently successful one; but, the outbreak of the French Revolution exercised a fatal power over his destiny. So deeply infected was he with the doctrines of the 'terrorists,' that, when the French republican army entered the land of his birth, in 1799, he openly testified his joy at their ephemeral success, and espoused their cause so enthusiastically, that, after their departure, he was imprisoned, and condemned to death. King Ferdinand, who had treated him so generously, and so truly admired his genius, spared his life, but refused to let him remain in Naples; he therefore removed to Venice, where, in 1800, he produced *L' Imprudente fortunato*, and, in 1801, began the composition of *Artemisia*, the First Act only of which he lived to finish. He died, at Venice, Jan. 11, 1801: and, immediately, a hundred absurd reports were circulated with regard to his death, which one party attributed to poison, ad-

ministered, not at Venice, but at Padua, and another, to ill-usage in a Neapolitan prison; while a third, entirely ignoring his revolutionary experiences, asserted that his health had broken down, from overwork; and a fourth, that he had been strangled, by order of the Neapolitan Government.

Several Composers undertook to finish *Artemisia;* but, each time a performance was attempted, the public refused to listen to anything but the First Act —which was entirely the work of Cimarosa. This, like *Gli Orazij e Curiazij*, *Semiramide*, *Artaserse*, and *Achille*, was an *Opera seria;* but, great as these works are, Cimarosa was still greater in the genuine *Opera buffa*, of which *Il Matrimonio segreto* is one of the most perfect examples in existence—so perfect an example, that it is scarcely possible to class it with any others, save only the masterpieces of Mozart, and Rossini's *Il Barbiere*. Compared with Mozart, Cimarosa certainly lacks breadth, in his Finales, and richness, in his Instrumentation. With regard to this, Grétry is reported to have said, 'Cimarosa puts the Statue on the Stage, and the Pedestal in the Orchestra: Mozart puts the Pedestal on the Stage, and the Statue in the Orchestra.' This is not true; for Mozart's accompaniments are never redundant. On the other hand, Cimarosa's, though less full than those of Mozart, are always strong enough to support the Voice, abound in variety of

effect, and are unsurpassed in their delicacy and refinement. In the symmetry of his forms, Cimarosa was second to no one; nor has the genial sprightliness of his Melodies ever been exceeded. But, in depth of expression, he was as much inferior to Mozart as in his want of breadth. This is no less apparent in his Oratorios—*Il Sagrifizio d' Abramo*, *L' Assalone*, *La Giuditta*, and others—than in his serious Operas. Yet, the probability is, that, had he cultivated a deeper vein of thought, his style would have suffered very much, in consequence. As it is, it is perfect. It has served as a model to all Composers of true Italian Opera, from his day, to our own; and it may be safely said that those who have studied it most deeply, have won the highest honours in their own special phase of Italian Art.

Luigi Carlo Zanobi Salvadore Maria Cherubini, though a native of Italy, spent so many of the most active years of his life in France, and exercised so potent an influence upon French Music, that—as with Handel—it is impossible to speak of him, except in connection with the country of his adoption.

He was born, at Florence, Sept. 14, 1760; and, after receiving instruction from his father, and some other Florentine professors, perfected his musical

education under Giuseppe Sarti, [1729—1802], one of the most accomplished Musicians of the age, and a prolific Composer, both of Sacred and Dramatic Music, though neither his Masses, nor his numerous Operas, have left an enduring impression upon Art. For many of these Operas, Cherubini, in his youth, was permitted to write Airs for the subordinate characters: but, these did not appear under his own name, nor did he include them in the catalogue of his works, though Mr. Bellasis has rescued the names of many of them from oblivion.

Cherubini's first recorded work was a *Mass*, with Orchestral Accompaniments, dated 1773. His first Opera, *Il Quinto Fabio*, was performed, at Alessandria, in 1780. This was followed by *Armida*, *Adriano*, and *Il Messenzio*, all produced in 1782; a second *Quinto Fabio*, in 1783; *Lo sposo di tre*, in the same year; and *L'Idalide*, and *L'Alessandro*, in 1784. In the autumn of 1784, Cherubini visited London, where he produced *La finta Principessa*, at the King's Theatre, in 1785, and *Il Giulio Sabino*, in 1786. He next visited Paris, where he was received, with great honour, by Queen Marie Antoinette, and where, not long afterwards, he quietly settled, for the rest of his life. In 1788, he produced his first French Opera, *Demophon*, at the Académie; and wrote his last dramatic work for Italy, *Ifigenia*. These Operas were well written; but nothing more. Cherubini's

true greatness, as an independent thinker, first asserted itself in *Lodoiska*, produced, at the Théâtre Feydeau, in 1791, and founded upon a plot not unlike that of *Fidelio*. It is true, the strongly-marked individuality of the style excited much opposition: but the Composer's genius had revealed itself, and could no longer he restrained.

The horrors of 1793 drove Cherubini to the country-house of a friend, near Rouen, where he composed *Elise*, the action of which takes place in the Monastery of Mont Saint Bernard. The work was produced, at the Théâtre Feydeau, in 1794. In the following year, the Conservatoire de Musique—first planned, in 1775, and opened in 1784, under the title of L'École Royale de Chant—was re-organised, under its present well-known name. The scheme was completed, in 1795, and the classes first met, in the autumn of 1796. Sarrette was appointed President; and Cherubini, joint Inspecteur des Études, in company with Méhul, Grétry, Gossec, and Lesueur; and Professor of Counterpoint, in conjunction with Méhul, and Gossec.

It was about this time that the now famous Composer openly cast in his lot with the republicans; and he who had been so honourably and so generously welcomed by Queen Marie Antoinette, in 1788, is said to have presided, in 1796, at a Concert held to celebrate the anniversary of the death of

King Louis XVI.[7] Eight compositions, written at the command of his new masters, are mentioned in his catalogue. It must, however, be confessed, that, at the outset, he made some attempt at resistance; and, that he was seriously annoyed at his compulsory enrolment in the National Guard. Moreover, in 1795, he married Madlle. Cécile Tourette, the daughter of a Lady-in-waiting to the Princesses Adelaide and Victoria; a lady of undoubted loyalty, who bore him a son, and two daughters.

Cherubini's next Opera was *Medée*, produced, at the Théâtre Feydeau, in 1797. This was followed by *L'Hôtellerie portugaise*, [1798], and *La Punition*, [1799]. But a greater work than all these was in preparation, though not destined to appear in the 18th century.

This was, *Les deux Journées*—in German, *Der Wasserträger*—first performed, at the Théâtre Feydeau, Jan. 16, 1800. This is, beyond all comparison, the finest and most captivating Opéra comique that the French School has ever produced: a work well worthy to take rank with the three greatest examples of the German Singspiel, *Die Zauberflöte*, *Fidelio*, and *Der Freischütz*. Though an Opéra comique, by virtue of its spoken Dialogue, its subject is very serious indeed, and keeps the audience in an agony of suspense concerning the hair-breadth escapes of a

[7] *Moniteur*, Jan. 26, 1796.

certain Count Armand, who, condemned to death, in the days of Cardinal Mazarin, is enabled to leave Paris, by aid of a Savoyard, whom he has befriended in happier times, and who saves him by concealing him in his water-cart. The Finales, and other Concerted Movements, in this imperishable Opera, are certainly finer, and more fully developed, than those in *Medée*. But, it is very difficult to compare the two works—both perfect, in their own way. *Medée*, a gloomy Tragedy, in which the horror of the plot is enhanced a thousand times, by the severity of the Music: *Les deux Journées*, an exciting Drama, harrowing the hearer's feelings, at every critical situation, yet genial, to the last degree, from the first note of the Introduction, to the last of the happy *dénouement*.

Cherubini never surpassed the beauty of these two great works, though he wrote six more Operas after them: *Anacreon*, in 1803, *Faniska*, [1806], *Pimmalione*, [1809], *Le Crescendo*, [1810], *Les Abencerrages*, [1813], and *Ali Baba*, (founded on an older work, called *Kourkourgi*), [1833]. Of these, the first, fifth, and last, are Grand Operas, written for the Académie. The long interval between the two last was filled with compositions of a different kind.

In 1802, Cherubini was appointed *Maître de Chapelle* at the Tuileries; but his position was a very unpleasant one. Buonaparte could not endure

him; and he made no secret of his own dislike to a man who constantly made disparaging remarks upon his finest compositions. Notwithstanding his appointment, he does not seem to have composed any Sacred Music at all, until, in 1806, he finished his stupendous *Credo*, for eight voices, begun in 1778; one of the most learned contrapuntal triumphs on record.[8] In 1808, he paid a long visit to the Prince and Princess of Chimay; and, at the Castle of Chimay, in Belgium, composed his Mass, in F, for three voices; and, in 1811, he wrote his grand Mass in D Minor: but, the epoch of his best Sacred Music dates from his appointment as *Maître de Chapelle*, by King Louis XVIII., in 1816, after which he devoted himself with ardour to this phase of Art. He wrote, in all, eleven Masses, including two Coronation *Masses*, in G, and A, for Louis XVIII., and Charles X.; two *Requiems*, in C Minor, and D Minor; a multitude of detached Movements, for the Chapelle Royale, and innumerable smaller pieces.

In 1822, Cherubini was appointed Director of the Conservatoire, which flourished, as it has never done before or since, under his strict but judicious rule, against which no one but Hector Berlioz was ever known openly to rebel. It was for the pupils of the

[8] The last Movement of this—the wonderful *Et vitam venturi sæculi. Amen*—forms one of the examples appended to Cherubini's *Cours de Contre-point et de Fugue.* Paris, 1835.

Conservatoire that he wrote, in 1835, his priceless *Cours de Contre-point et de Fugue*—a work without the study of which no young musician's education can be considered complete. The treatise is founded, in its main lines, on the *Gradus* of Fux; but the examples are conformed to the modern Major and Minor Scales, in place of the Ecclesiastical Modes.

After the abdication of King Charles X., in 1830, Cherubini wrote but one more great Composition for the Church—his *Requiem*, in D Minor, completed in 1836. His last Opera, *Ali Baba*, had been but very moderately successful, in 1833. The critics thought, that, because he was old, his genius was extinct. Yet, three years after this, he wrote this wonderful Requiem, which ranks, not only among his very finest works, but, among the finest that have ever been written by any one. He was then seventy-six years old. He died, at the age of eighty-two, March 15, 1842.

The list of Cherubini's compositions is so extended, that we cannot find space, even for the principal pieces. But the reader will find them all mentioned in the catalogue,[9] drawn up by himself, and embracing a period of sixty-six years, from 1773 to 1839.

[9] Paris, 1843. Reprinted in Mr. E. Bellasis's *Life of Cherubini.* [London, 1874.]

CHAPTER XXXII.

ON THE GENERAL CONDITION OF MUSIC, IN ITALY, DURING THE EARLIER HALF OF THE NINETEENTH CENTURY.

We have traced the history of the Opera, in Italy, through two full centuries of progress, from its invention, in the year 1600, to the climax of its classical perfection, in 1801. Between Peri's *Euridice*, and the masterpieces of Cimarosa, the difference is wide indeed; yet, the intermediate phases of development are too clearly marked to permit the possibility of misapprehension. It is true that progress was not always made in the right direction. Brilliant successes were constantly followed by periods of stagnation, or even of retrogression. But, earnest men were rarely wanting for the service in hand. Monteverde and Cavalli did good work in the 17th century; and Alessandro Scarlatti carried it on into the 18th, when it was still farther developed—though not always in the purest style—by Hasse and Porpora, Jomelli and Pergolesi, Terradellas and Traetta, Guglielmi, Sacchini, Salieri,

Sarti, Paisiello, Conti, Steffani, Clari, the three Buononcinis, Piccini, Righini, Anfossi, Galuppi, Gabussi, Morlacchi, Paer, and a host of less popular writers, until the *Dramma per la musica* was moulded, by the genius of Cimarosa, into a form which, but for its sins against dramatic propriety, would have been classically perfect.

A certain School of German Criticism characterises the last two-thirds of the 18th century as the period of the '*Zopf*'[1]: and historians are not wanting, bold enough to include Graun, Adam Hiller, Winter, Naumann, and Weigl, among the '*Zopf Componisten*' of Germany; and Pergolesi, Jomelli, Piccini, Paisiello, and Cimarosa, among those who flourished in Italy; Alessandro Scarlatti himself being described as not altogether free from the prevailing taint, in his later works. Strangely enough, it is to the life-work of the six last-named Composers, that Italian Melody owes its emancipation from the trammels with which the votaries of the Monodic School would fain have strangled it, at the moment of its birth. It was their genius that taught it to substitute the free utterances of its genial nature for the crabbed stiffness fondly supposed to represent the purity of a long-lost classical prototype: to speak

[1] Fr. *Perruque.* Eng. *Pigtail.* A well-known modern writer attributes the rapid progress of the '*Zopf*' to 'the influence of the Jesuits, and the tyranny of the Bourbons'!

to modern ears in its own graceful language, instead of that which might, or might not, have been uttered by a company of Greek Tragedians, 2000 years ago.

If the term '*Zopf*' was ever fairly applicable to any School at all, it was assuredly less to that perfected by Cimarosa, than to that of the generation of Composers who immediately succeeded him. Yet, even these, though they repeated themselves and each other without scruple, and cast their Airs and Duets, with very few exceptions, in exactly the same mould, did good work, in a certain way. Too many of them were ready, at any moment, to sacrifice the dramatic situation to the exorbitant demands of a popular vocalist; and few knew anything at all of the higher branches of Composition: but, they wrote for the Voice, with a more perfect knowledge of its capabilities than many very learned contrapuntists could boast; and it is notorious that Composers who have studied the Voice, *au fond*, may be depended upon for creating a School of Singing equal to any emergency. It was to Handel's watchful guidance that Mrs. Anastasia Robinson, the rival *prime donne*, Cuzzoni, and Faustina, Mesdames Durastanti, and Frasi, and Strada, La Francesina, and even the artificial Soprani, Nicolini, and Senesino, and Bernacchi, and the contralto Carestini, owed more than half their power. They were great Singers, when he engaged them: but, he

made them much greater ones. In like manner, Porpora, notwithstanding the weakness of his Operas, created the School which produced Caffarelli, and Farinelli; and, to the style perfected by Cimarosa, we owe all the greatest Singers of the first half of the 19th century. Mesdames Mara, Catalani, Pasta, Malibran, Sontag, Grisi, Persiani, and Titiens, the great Tenors, Manuel Garcia, and Rubini, and Mario, and the incomparable Bassi, Lablache, and Tamburini, all owed their faultless method to the purely vocal style of the Music in which it was their ambition to excel.[2]

Among the Composers of this period who made the capabilities of the voice their special study, one of the most successful, for a time, was Valentino Fioravanti, [1770—1837], whose well-known Opera buffa, *Le Cantatrici Villane*, composed in 1806, procured him an invitation to Paris, where, in 1807, he produced *I Virtuosi ambulanti*, with very nearly equal success. In 1816, he was appointed *Maestro di Cappella* at S. Peter's, in Rome: but, the Church Music he wrote at this period is of a very inferior character, while his Operas—more than fifty in number—are remarkable for the brightness and spontaneity of their style.

[2] We naturally abstain from mentioning the names of living Artists, some of whom still represent this School in its highest state of development.

Giovanni Pacini, [1796—1867], devoted himself chiefly to Opera seria. His first Opera, *Annetta e Lucinda*, was produced, at Milan, when he was only sixteen years old, and met with a very favourable reception. In 1826, Madame Pasta achieved an immense success, at Milan, in one of his best works —*Niobe*—which contains a Scena still deservedly popular; but, in 1834, his *Carlo di Borgogna* failed so lamentably, at Venice, that, for several years, he ceased to write for the Stage, and devoted himself entirely to teaching. However, in 1840, he was again successful, with *Saffo*, in which the Countess Gigliucci (then Miss Clara Novello) achieved one of her greatest triumphs; and his *Medea*, [1843], *La Regina di Cipro*, [1846], and *Niccolò de' Lapi*, were received with equal favour, though the last—his eightieth Opera!—was not produced till nearly six years after his death.

Saverio Mercadante, [1797—1870], after receiving an excellent education in the Conservatorio, at Naples, under the superintendence of Zingarelli, distinguished himself, both in Opera seria, and Opera buffa. His first comic Opera, *Violenza e Costanza*, was favourably received, at Naples, in 1819; and, in 1822, his reputation was secured, by the production of *Elisa e Claudio*, at Milan. *Nitocri* was also received with great favour, at Turin, in 1826; and, in 1837, he produced his masterpiece, *Il Giuramento*, at

Milan. In 1833, he succeeded Pietro Generali, [1783—1832], a far less successful composer than himself, as Maestro di Cappella at the Cathedral of Novara; and, in 1840, he was made Director of the Conservatorio in which he had himself been educated, at Naples. He died, at Naples, Dec. 13, 1870.

Of Luigi Ricci, [1805—1859], and Frederico Ricci, his brother, [1809—1877], it is scarcely necessary to speak, as their works, though numerous, and popular, exercised no perceptible influence upon Italian Music.

Vincenzo Bellini was undoubtedly one of the best, as well as one of the most popular Italian Composers of this century. He was born, at Catania, November 3, 1802; and educated, under Zingarelli, and in company with Mercadante, at the Conservatorio, at Naples. His two first Operas, *Adelson e Salvino*, [1824], and *Bianca e Fernando*, [1826], brought his name well into notice; and his third, *Il Pirata*, produced at Milan, in 1827, with a Tenor part written expressly for Rubini, created a veritable *furore*. *La Straniera*, composed in 1828, was received with less enthusiasm, and *Zaira* was still more unfortunate, in 1829; but, in 1830, *I Capuletti ed i Montecchi*, with Madame Pasta in the character of Romeo, proved as brilliant a success as *Il Pirata*. But, Bellini's greatest triumph was reserved for the

year 1831, when he produced *La Sonnambula* at Milan, whence it found its way, in an incredibly short space of time, to every Opera-house in Europe. The Opera was originally written for Madlle. Tacchinardi (afterwards Mad. Persiani), Rubini, and Tamburini; but it would be difficult, now, to mention any great Italian singer who is not identified with one or other of the principal parts. And the work is as great a favourite, now, with the public, as it was fifty years ago. In 1832, *Norma*, with Madame Pasta as the heroine, established its claim to rank, for ever, side by side with *La Sonnambula*. *Beatrice di Tenda*, composed, at Vienna, in 1833, proved a very much weaker work, and has not stood the test of time. But, *I Puritani*, first produced at Paris, in 1835, with Mad. Grisi, and Sigri. Rubini, Tamburini, and Lablache, in the principal parts, would alone have sufficed to establish the young composer's reputation, even had it not been preceded by *La Sonnambula* and *Norma*. It was Bellini's last effort. The excitement attendant upon its production was more than his delicate constitution could endure; and, eight months only after its presentation to the world, the young Composer breathed his last, at Puteaux, near Paris, Sept. 23, 1835.

Gaetano Donizetti was born, at Bergamo, in 1798; and educated, like Mercadante, and Bellini, at the Conservatorio, at Naples. He began to compose for the Theatre, at a very early age; but remained

comparatively unknown, except in Italy, until 1830 when his *Anna Bolena*, first produced at Milan, but soon repeated, at every Theatre in Europe, with Pasta, Rubini, and Lablache, in the principal parts, established his reputation as one of the best Italian Composers of the period. *L'Elisir d'amore* followed, in 1832; *Lucrezia Borgia,* in 1834; and *Lucia di Lammermoor*—written for Madame Persiani, and the French Tenor, Duprez, then singing at Naples—in 1835. These are decidedly his best Operas; but he wrote many more which long held possession of the Stage as established favourites. Among these were, *Marino Faliero*, *La Favorita*, *I Martiri*, *La Fille du Régiment*, and *Don Pasquale*, all produced in Paris: *Linda di Chamouni*, and *Maria di Rohan*, composed at Vienna; *Gemma di Vergy*, *Torquato Tasso*, *Parisina*, *Maria Padilla*, and many others, which for a time were very popular. He is known to have written sixty-three Operas, and probably completed many more. His last work, *Catarina Cornaro*, was produced at Naples, in 1844. Soon after this, his health broke down; and, in 1848, he died, of paralysis, at Bergamo.

The best Operas of Bellini and Donizetti still hold their place on the Stage, and bid fair to do so for many years to come. But, the popularity of these two talented Composers was as nothing compared to that enjoyed by their great rival, Rossini.

Giacomo Antonio Rossini was born, at Pesaro,

Feb. 29, 1792. His musical education was very irregularly conducted: but he learned the Harpsichord, the Horn, and the Violoncello, at a very early age; and Angelo Tesei taught him to sing so well, that, when barely thirteen, he was able to make his first appearance on the Stage, as Adolfo, in Paer's *Camilla*. He afterwards studied Counterpoint, at the Liceo, in Bologna, under Mattei; but cared so little for it, that, when the *Maestro* told him he had not yet learned enough to enable him to write good Church Music, he simply asked, 'Can I write Operas?' and, on being told that he knew enough for that, he declared himself quite satisfied, and refused to take any more lessons. We may well believe that his extraordinary natural aptitude had enabled him to learn a great deal more than either he, or his teachers, imagined; but, to the last, his Scores bristled with grammatical errors which the merest tyro could have corrected at a moment's notice.

Rossini's first Opera, *La Cambiale di Matrimonio*, was produced, at Venice, in 1810. In 1811, he wrote *L' Equivoco stravagante*, for Bologna. Both attempts were well received; but, in 1812, he produced *L' Inganno felice*, at Venice, and *La Pietra del Paragone*, at Milan, with real success, though both these Operas were completely thrown into the shade, in 1813, by *Tancredi*, which created a perfect *furore*. *Elisabetta Regina d' Inghilterra* was scarcely less

successful, in, 1815; and, after this, Rossini's career was an almost uninterrupted triumph. It is true that his greatest Opera buffa, *Il Barbiere di Siviglia*, was hissed, on the night of its first performance, at Rome, where it was first produced, in 1816, under the title of *Almaviva*. But, this was only because the same subject had been treated by Paisiello, whose work had long been very popular. After the first night, the success of the new piece was so great, that managers no longer feared to present it under its true name, *Il Barbiere*, notwithstanding the use made of that title by Paisiello, twenty-five years previously. In the autumn of the same year, (1816), Rossini composed one of his best serious Operas, *Otello*, for Naples. In this, and in *Elisabetta*, he made a great innovation. It had previously been the custom to accompany the general Recitative with a simple Figured Bass. For this style of writing, called *Recitativo secco*, he substituted, throughout the entire Opera, the richer form called *Recitativo stromentato*, accompanied by the full Stringed Orchestra, sometimes still farther strengthened by the Wind Instruments, thus making a very near approach to the technical basis of a far grander Art-form destined to be more fully developed, in later times.

Rossini's next masterpieces were, *La Cenerentola*, [1817], *La Gazza ladra*, [1817], *Mosè in Egitto*,

[1818], *La Donna del Lago*, [1819], and *Zelmira*, [1821]. The principal *rôle*, in most of these Operas, was written for Madlle. Colbran, whom the Composer married, in 1822. In company with this great singer, Rossini travelled to Vienna, where he was received with enthusiasm. Returning to Italy, he composed *Semiramide*, at Venice, in 1823; and was so dissatisfied with its reception, that he determined to write no more Operas in Italy. After a short visit to London, in 1823-4, he settled in Paris, where he remodelled many of his early works, to suit the taste of a French audience, and, in 1829, produced his last great Opera, *Guillaume Tell*. After this, he wrote no more for the Stage: but, in 1842, he completed his exquisite *Stabat Mater*, the first six Movements of which had been written ten years previously; and, in 1864, he gave to the world his veritable *chant du cygne*, the *Messe solennelle*. To the end of his life, he possessed the art, not only of attaining popularity, but of gaining the affections of all with whom he came in contact. His first wife having died, in 1845, he married, in 1847, Madlle. Olympe Pelissier; and, beloved by all who knew him, he died, at Passy, Nov. 13, 1868.

With Bellini, Donizetti, and Rossini, the true Italian School died out. Of that which is destined to succeed it, it is too soon to speak; for, the Composers who are now devoting themselves to its culti-

vation have scarcely yet had time to establish its principles upon a firm and logical basis, or even to prove that it really is an indigenous School, uninfluenced by foreign trains of thought. Under these circumstances, it would be manifestly unfair to subject its productions to serious criticism, until farther progress has been made in the new direction.

FIG. 49.

MADAME MALIBRAN.

CHAPTER XXXIII.

THE GERMAN SCHOOLS OF THE NINETEENTH CENTURY.

WITH the death of Beethoven, in 1827, the School of Vienna passed its culminating point: with that of Schubert, in 1828, its last hope of a glorious future was extinguished. Long before these sad events took place, the public taste had deteriorated, beyond all chance of regeneration. In 1788, Salieri's miserable *Tarare*[1] had been preferred to *Il Don Giovanni*. In 1823, the greatness of *Euryanthe*—one of the noblest Musical Dramas in existence—had made but a very inadequate impression, even upon the most enlightened of the pretended *cognoscenti*. To *Fierabras*, no one had cared to listen. The weakest Italian Composers stood a better chance of success than the grandest representatives of native talent. Ferdinando Paer, [1771—1839], had been received with open arms; and his poor Operas were listened to, with delight, in the city which had refused a hearing to *Alfonso und Estrella*. And the prospects

[1] Afterwards remodelled, under the title of *Axur, Re d' Ormus*.

of German Art were little better in other great cities. Morlacchi was preferred to Weber, at Dresden. In Berlin, Spontini was powerful enough to stifle Mendelssohn's youthful inspiration, *Die Hochzeit des Camacho;* and very nearly succeeded in performing the same kind office for *Jessonda*, and *Der Freischütz.* Truly, the promise for the future was not encouraging. Yet, good men and true were ready to fill the breach. We have seen how nobly Weber, and Spohr, and Mendelssohn, and Schumann, devoted themselves, with heart and soul, to the cultivation of German Art, in its purest and most characteristic forms. And, there were other Composers, who, if they failed to attain the same high level, were scarcely less in earnest than they. Leaving Masters of the highest rank out of the question, we may fairly say that the work begun, in the 17th century, by Michael Prätorius [1571—1621], Heinrich Schütz, [1585—1672], and Johann Theile, [1646—1724]; and carried on, in the 18th, by Georg Philipp Telemann, [1681—1767], Joachim Quantz, Chamber Musician to King Frederick the Great, [1697—1773], Johann Adolf Hasse, [1699—1783], Carl Heinrich Graun, [1701—1795], Georg Benda, [1721—1795], Johann Friedrich Doles, [1715—1797], Karl Ditters von Dittersdorf, [1739—1799], Michæl Haydn, brother of the Composer of the *Creation*, [1737—1806], Adam Hiller, the

inventor of the *Singspiel*, [1728—1804], Johann Gottlieb Naumann, [1741—1801], Christian Theodor Weinlig, [1780—1842], Ignaz Joseph Pleyel, [1757—1831], the Abbé Georg Joseph Vogler, [1749—1814], and Franz Xaver Süssmayer, the posthumous editor of Mozart's *Requiem*, and composer of some very successful Operas, [1766—1803];—the great work, we say, prosecuted, with varying success, by these industrious writers, and many more, of equal merit, who, if they lacked the voice of direct inspiration, were at least gifted with genuine talent, was not suffered, in the earlier years of the 19th century, to collapse, for want of worthy successors, well qualified still farther to advance it, in directions equally honourable to themselves, and to the great German School of which they were the faithful and devoted representatives.

One of these—Peter von Winter—was born, at Mannheim, in 1754. Though he adapted both German and Italian *libretti* to Music, he was far happier with the former, than with the latter; and made his greatest successes, at Vienna, in *Das Labyrinth* and *Die Pyramiden von Babylon*, (both written for him by Schikaneder, in continuation of *Die Zauberflöte*, with the *libretto* for which he had previously furnished Mozart). His still more popular Opera, *Das unterbrochene Opferfest*, made the run of Europe. He died, at Munich, in 1825.

Conradin Kreutzer, born, at Mösskirch, in 1782, wrote numerous Operas, mostly for Vienna. The most popular were *Libussa*, [1822], and *Das Nachtlager in Granada*, [1834]. He died, at Riga, in 1849.

Rodolphe Kreutzer, the Composer of the once popular Opera *Lodoiska*, was born, at Paris, in 1766, and died in 1831. He was an excellent Violinist; and it was to him that Beethoven dedicated the famous Violin Sonata (Op. 47) which bears his name.

Vincenzo Righini, born, at Bologna, in 1756, wrote both for the Church, and the Theatre, at Vienna, and Berlin, but his works, though not without great merit, have long been forgotten. He died in 1812.

Ernst Theodor Wilhelm Hoffmann was born, at Königsberg, in 1776. Though better known by his literary productions than by his Music, scarcely any of which has been published, he was, nevertheless, one of the most enthusiastic disciples of the true Romantic School. Eleven of his Operas are preserved, in MS., in the Berlin Library; and one of these—*Undine*, produced in 1817, and remarkable, both for the originality of its Instrumentation, and the strong individualisation of its *Dramatis personæ*—proved fine enough to excite Weber's undisguised admiration. He died, while travelling in Silesia, in 1822.

Adalbert Gyrowetz was born, at Budweis, in

Bohemia, in 1763. Though a more highly-educated Musician than Hoffmann, and a very much more prolific Composer, he was far from possessing the same amount of natural talent; it is, therefore, the less to be wondered at that, of his sixty Symphonies, and more than thirty Operas, not one survived his decease, which took place, at Vienna, in 1849.

Joseph Weigl, born, at Eisenstadt, in 1766, was both more original in style, and more fortunate. His attention was nearly equally divided, between the publication of German and Italian Operas. Nearly all his works, in both branches of Art, were successful. One of his German Operas, *Die Schweizerfamilie*, produced at Vienna, in 1809, is, even now, occasionally revived, with good effect. The success of this encouraged him to write for the Stage, until the year 1825, when, on obtaining an appointment in the Court Chapel, at Vienna, he devoted his attention to Sacred Music. He died, at Vienna, in 1846.

Peter Joseph von Lindpaintner, a Composer, of indisputable talent, and one of the best Conductors in Europe, was born, at Coblenz, in 1791. He held the post of Kapellmeister, at Stuttgart, for 37 years—from the year 1819, until his death—and brought his Orchestra to so high a point of perfection, that Mendelssohn said he played upon it, with his bâton, as if it had been a single instru-

ment. Of his numerous Operas—nearly all belonging to the Romantic School—the best were, *Der Vampyr*, *Der Bergkönig*, and *Die Sicilianische Vesper*. Equally worthy of remembrance is his *Overture and Incidental Music to Goethe's Faust;* and few Songs have been more popular than *Roland*, and *Die Fahnenwacht*—the last, well known in England as *The Standardbearer*. Lindpaintner died, at Nonnenhorn, on the Bodensee, in 1856.

In Heinrich Marschner, born, at Zittau, in 1796, the Romantic School found a worshipper no less devoted than its two great apostles, Weber, and Spohr, for the first of whom he entertained a sincere and lasting personal affection. His first two Operas, *Der Kyffhäuser Berg*, and *Heinrich IV.*, were composed at Pressburg; but the production of *Heinrich IV.* at Dresden, under Weber's direction, led to Marschner's appointment there as joint Kapellmeister with the Composer of *Der Freischütz* and Morlacchi. After Weber's death, in 1826, Marschner became Kapellmeister at Leipzig, and here, in 1828, he produced one of his masterpieces, *Der Vampyr*, the gloomy horror of which produced a profound sensation, both in Germany, and in England, where the work soon became immensely and most deservedly popular. Weber alone could have treated the terrible story with deeper perception of its preternatural ghastliness; and even he, had he still

been living, would have been proud of his friend's achievement. Nevertheless, in his next great Opera, *Der Templer und die Jüdin*, founded on Sir Walter Scott's *Ivanhoe*, Marschner proved that he could be as genial as he had before been gloomy. The chivalrous pomp of the subject, the individuality given to the different characters, the quaint humour of the Scenes with Friar Tuck, and, above all, the genial flow of melody which pervades the entire work, ensured its immediate success; and its production, at Leipzig, in 1829, was a triumph. The same may be said of *Hans Heiling*, produced, at Hanover, in 1833. Here, again, the Opera depends, for its effect, almost entirely upon the Composer's masterly treatment of the supernatural element; the hero of the story being the son of a human father, long since dead, and a Spirit Queen: and here, again, Marschner shows himself so fully equal to the demands of the *libretto*, that most critics consider *Hans Heiling* his greatest work. And it certainly is greater than either *Des Falkners Braut*, [1832], *Das Schloss am Aetna*, [1838], *Adolph von Nassau*, [1843], or any of his latest works, all of which seem to have suffered, more or less, from the depressing effect of theatrical jealousy and intrigue. This circumstance did not, however, prevent Marschner from continuing his connection with the Theatre at Hanover, until his death, which took place in 1861.

Gustav Albert Lortzing was born, at Berlin, in 1803. Though, in his youth, a Tenor singer of fair reputation, he was not, unfortunately, a very accomplished Musician; and, hence, his Operas, though graceful and melodious, contrast very unfavourably with those of more highly-educated Composers. Nevertheless, his *Czaar und Zimmermann*, produced, at Leipzig, in 1837, soon became a popular favourite, and kept its place on the Stage for many years. Among his other works, the most successful were, *Der Wildschütz*, [1842], *Undine*, [1845], *Der Waffenschmied*, [1846], and *Die Rolandsknappen*, [1849]. With the exception of *Der Waffenschmied*, composed at Vienna, these were all produced at Leipzig, where Lortzing was once very popular, and held, for some time, the post of Kapellmeister: but, in his later years, the tide of public favour turned against him; and he died, at Berlin, in 1852, cruelly neglected, though his remains were 'honoured' with a solemn public funeral. He was certainly not a *great* Composer: but, he deserved a better fate.

Friedrich Freiherr von Flotow was another Composer, more remarkable for his natural talent than for the depth of his musical learning. He was born, at Teutendorf, in Mecklenburg, in 1812; but passed much of his life in Paris, where his first successful Opera—a French one, entitled *Le Naufrage de la Méduse*—was composed, in 1839.

Stradella, produced at Hamburg, in 1844, was long popular in Germany; but *Martha*, composed at Vienna, in 1847, was equally successful in Germany, France, Italy, and England. His later Operas produced but little effect, with the exception of *L'Ombre*, which had a long run, in Paris, in 1869. Undoubtedly, Herr von Flotow possessed real talent; but, as in the case of Herr Xaver Schnyder von Wartensee, [1786—1868], that circumstance only makes one still more deeply regret the imperfection of his musical education. Herr von Flotow died in 1883.

But, it is time that we should turn, for a moment, from the Theatre, in order to consider the progress made by some earnest workers in other departments of Art. Friedrich Johann Rochlitz, one of the best, and most enlightened musical critics that the century has produced, was born, at Leipzig, in 1769, and spent nearly the whole of his life in the prosecution of literary work, in his native town, where, in 1798, he founded the *Allgemeine musikalische Zeitung*, the most valuable musical periodical in Germany. Though he composed but little, he was a thorough Musician; and was one of the first to draw serious attention to the older Composers of the Polyphonic Period, by publishing a series of Vocal Pieces, chronologically arranged, from A.D. 1380, to 1760, under the title of *Sammlung vorzüglicher Gesangstücke, &c.* [Schott. 1838—1840, 3 vols.] He also wrote

the *libretti* for Spohr's *Die letzten Dinge*, and *Des Heilands letzten Stunden*, and some other works of less importance. He died, at Leipzig, in 1842.

Moritz Hauptmann, one of Rochlitz's most zealous fellow-labourers, was born, at Dresden, Oct. 13, 1792. In 1811, he studied the Violin under Spohr; and, after a short residence in Dresden, and a long stay in Russia, he became a member of that great Artist's Orchestra, at Cassel. In 1842, he was elected Cantor of the Thomas-Schule, at Leipzig; and, in 1843, Mendelssohn appointed him Professor of Counterpoint in his newly-founded Conservatorium. Here Hauptmann was in his element. He was an admirable, though not a voluminous Composer; but he was also a profound critic, the most learned Contrapuntist of the age, and unequalled as a teacher of the Theory of Music, in all its branches.[2] His most important work, *Die Natur der Harmonik und Metrik*, was published in 1853. He died, at Leipzig, Jan. 3, 1868, beloved by all who knew him. Three volumes of his letters, published in 1871-6, form a most valuable contribution to the Literature of Music.

Friedrich Johann Christian Schneider, born at Alt-Waltersdorf, in Saxony, in 1786, was another very learned Contrapuntist, and an excellent

[2] The writer is able to supply these particulars, from his own personal experience of Herr Hauptmann's method of teaching.

teacher. In 1813, he was elected Organist of the Thomas-Kirche, in Leipzig; and, in 1821, he was appointed Kapellmeister at Dessau, where, eight years later, he founded a Musical Institute, which prospered exceedingly, and in which many pupils received an Art-education of the highest order. But, the labour of teaching in no wise prevented Schneider from occupying himself with the still more important work of Composition. The long list of his productions includes no less than sixteen Oratorios, of which the best known are *Das Weltgericht* [1819], *Die Sündfluth*, [1823], *Absalon*, [1830], and *Gethsemane und Golgotha*, [1838]. The beauty of these fine works was freely recognised, by large and enlightened audiences, at the time of their production: yet, the only one that has ever been heard, out of Germany, was *Die Sündfluth*, translated, by Professor E. Taylor, and performed, at Norwich, under the title of *The Deluge;* and it is doubtful whether any one of them is now remembered, even in the town in which it first saw the light. Fr. Schneider died, in 1853. His younger brother—Johann Gottlob Schneider, of Dresden, [1789—1864]—long held the appointment of Court Organist to the King of Saxony, and was by far the finest player on the instrument, and the finest teacher, in Germany.

The Composers of whose work we have given

this rapid sketch bring us fairly down to the middle of the 19th century: and it is necessary to remember that many of them were labouring side by side with the greater Masters into the history of whose lives we have entered with more attention to detail; supplementing their endeavours to raise the national School to the highest point of excellence; and often working in direct correspondence with them, for the attainment of that noble end.

Otto Nicolai was a very earnest worker indeed. He was born, at Königsberg, in 1810; and, in 1827, took lessons from Zelter, at Berlin. He afterwards studied in Rome, under Baini, and thus acquired an intimate acquaintance with the mysteries of the School of Palestrina. He began his career by writing Italian Operas, two of which were produced at Trieste, and one at Turin. In 1841, he was appointed Hofkapellmeister at Vienna; and, in 1847, he was honoured with the same appointment at Berlin, where, in 1849, he produced the work upon which his reputation chiefly rests, *Die lustigen Weiber von Windsor*, founded upon Shakespeare's *Merry wives of Windsor*. The success of this was most brilliant; but, two months only after its first performance, Nicolai was struck with a fit of apoplexy, of which he died, on the 11th of May, 1849.

No less sincere in his love for Art than Nicolai, and no less richly endowed with natural gifts, was

Hermann Goetz; another earnest worker, whose brightest hopes were, in like manner, destined to be prematurely eclipsed, at the moment when success seemed certain. He, too, was a native of Königsberg, where he was born in 1840. Though his talent declared itself early, he received no regular instruction, until 1856, when he studied, at Berlin, under Herr Hans von Bülow, and Hugo Ulrich. In 1863, he was appointed Organist, at at Winterthür, where he devoted himself, with conscientious ardour, to the study of Composition, and, in process of time, completed the work upon which his fame chiefly rests—an Opera, entitled *Der Widerspänstigen Zähmung*, the *libretto* of which was founded, by J. V. Widmann, upon Shakespeare's *Taming of the Shrew*. Unknown, and inexperienced in everything save his beloved Art, he found immense difficulty in getting this charming Musical Drama performed; but, through the generous intervention of Herr Frank, whose critical experience enabled him to estimate the work at its true value, the moment the Score was submitted to him for perusal, it was performed, on Oct. 11, 1874, at Mannheim, and received with such enthusiasm, that, in an incredibly short time, it made its way to Vienna, Berlin, Leipzig, and, eventually, to England. Encouraged by this success, Goetz next wrote a *Symphony*—his only one—which added greatly to

his reputation; and began another Opera, entitled *Francesca di Rimini.* Of this, however, he was only able to complete the first two Acts, and furnish a sketch of the third, before his premature and deeply-lamented death, which took place, near Zürich, in 1876. In accordance with his last request, *Francesca di Rimini* was completed, by his friend, Frank, and performed, at Mannheim, in 1877.

Unlike the two last-named Composers, Joseph Joachim Raff depends for his reputation, not upon one single production, however excellent, but, upon a long catalogue of works, in every style of Art, the merit of which is of a very high order indeed. He was born, at Lachen, near Zürich, May 27, 1822; and, but for the kindly advice and guidance he received from three illustrious friends, might have been described as an entirely self-taught genius. The three good friends were, the ever-generous Abbé Liszt, with whom he became acquainted, in 1845, Herr Hans von Bülow, and Mendelssohn, whose promise to receive him as a regular pupil was frustrated by his untimely death. But, no difficulties appalled him. He wrote incessantly, though, after his settlement in Wiesbaden, where he married Madlle. Doris Genart, he was compelled to devote a certain portion of his time to Piano-forte teaching. Of his three Operas, the two earliest, *König Alfred*, and *Dame Kobold*, were produced, at Wiemar, in 1850,

and 1870. The third, *Samson*, he completed, but did not live to see performed. But, his true strength lay in his Instrumental Music, and, notably, in his *Symphonies*—eleven in number, and, for the most part, indicating a strong sympathy with the Romantic School. In the Finale of his *Third Symphony*, (Op. 153), called *Im Walde*, he depicts the mad career of the Wild Huntsman with a weird power, scarcely less striking than that shown by Weber in *Der Freischütz*, yet, without the slightest taint of plagiarism from that immortal work. In his *Fifth Symphony*, (Op. 177), entitled *Lenore*, and written in illustration of Bürger's famous Ballad, he presents the whole story, in detail, with a precision truly marvellous. The passionate love scenes, between the hero and heroine; the warlike March, interrupted by Lenore's unseemly loss of self-control at the moment of parting; the visit of the Spectre Bridegroom, whose whispered words of invitation to the wedding-feast are accompanied by the impatient movements of the Phantom Charger, as he paws the ground, before the cottage door: all these are portrayed with an intensity of perception, which sets mere verbal description at defiance, yet is never, for a moment, suffered to interfere with the symmetry of form needed for the technical development of a regularly-constructed Symphony. Even in the Finale, this element of form is rigorously observed,

though every incident of the fearful ride is described in detail: the galloping of the horse, by the uninterrupted rhythmical figure, maintained, by the Violoncellos, and other stringed instruments, from beginning to end of the Movement; the ghostly Funeral, by a Dirge, sustained by the Trombones; the Fetter-dance of the dangling malefactors, by a *motivo* in triple time; the eldritch cries of the night-birds, as they circle around the gallows-tree, by the higher notes of the 'Wood-wind.' And, when the lone Church-yard is reached, a moment of awful silence precedes another Funeral Hymn, with a soft ethereal accompaniment which speaks more plainly than even Bürger's words, of the forgiveness of the terrified sinner. Truly, Raff's powers of description were more than ordinarily eloquent. And his power of production was so great, that his published works alone are more than two hundred in number. Yet, he never repeated himself; and his invention was so inexhaustible, that he continued to write, until the very moment of his death, which took place in 1882.

We spoke of Robert Schumann, in a former chapter, as the representative of modern German Music, in the last phase but one of its development. We have now fairly reached the threshold of the latest phase of all. We have yet to consider an Art-form which has sprung into existence and reached ma-

turity, and—alas! that we should have to say so!—passed its culminating point, within the memory of men who have not yet grown old. We have yet to speak of its noble aim; its heroic self-sacrifice; its monumental achievements. And—more difficult task, by far!—to consider its probable influence upon the future. And this, before the old things have passed away. For, Dr. Ferdinand Hiller, and Max Bruch, and Joseph Joachim, and Brahms, and Gade, and Dvorâk, are still among us; no idle lookers on, but conscientious workers, each spending himself, and being spent, for love of the Art he worships, and each supposed, by those who look at the outside of things only, to be working in antagonism to the moving spirit of the newest manifestation of all. But, is this so? Is it not true that all roads lead to Rome? That all work, begun in earnest, and carried on, in martyrdom of self—if need be—for love of our pure and ever-beautiful Mistress, must of necessity tend to one and the same great end? Earnestness of purpose is all that Art requires, of the greatest, as of the least of her votaries. When that is present the humblest subaltern can do something for the good cause. Without it, the most brilliant talents serve only to increase the evil wrought by their unworthy inheritor. Let us, then, strive to cast all ephemeral prejudices to the winds; and believe that, in Art,

as in Nature, a thousand influences are working together for the general good; and that, in endeavouring to cultivate any one of these influences, however good it may be in itself, to the exclusion of the others, we are retarding the advance of Art, instead of encouraging its progress, and working for the advancement of SELF, while pretending that we are sacrificing ourselves, for the sake of leading others in the right way. We shall never lead others in the right way, nor walk in it ourselves, so long as we suffer one single prejudice to darken our perception of pure artistic truth: and pure artistic truth most certainly does not consist in the glorification of one element of ideal perfection, at the expense of another.

CHAPTER XXXIV.

THE FRENCH SCHOOLS OF THE NINETEENTH CENTURY.

What Handel did for the English School of the eighteenth century, when he took up the great work of progress where Purcell had left it, in order to raise it to the level of the *Messiah* and *Israel in Egypt*, Cherubini did for the French School, when he identified his lot with the supporters of the Académie, and the Opéra Comique. But, he was not left to bear the burden alone. Side by side with him, when he first settled in Paris, worked Grétry, Méhul, and Boieldieu; three Composers of whom France will never cease to feel proud—for their style was too elevated to depend for its success upon the caprice of fashion—though they never enjoyed the popularity, scarcely less than miraculous, attained by some of their successors, of whom it is now time that we should speak.

François Joseph Gossec was born, at Vergnies, in Belgium, Jan. 17, 1733; and sang, as a Chorister, in the Cathedral at Antwerp, until 1748. In 1751,

he came to Paris; and, in 1754, produced his first Orchestral Symphony.[1] In later life, he wrote twenty-five more Symphonies; eleven Operas; including *Les Pecheurs*, [1766]; an Oratorio, *La Nativité;* and a *Messe des Morts*, [1760]. The last two pieces owed much of their success to the introduction of a second Orchestra, concealed in the distance. In 1795, Gossec accepted a Professorship at the newly-founded Conservatoire. He died, at Passy, Feb. 16, 1829.

Daniel François Esprit Auber was born, at Caen, in 1782,[2] and began to study Music at a very early age, though very irregularly, until, in 1811, he was fortunate enough to attract the attention of Cherubini. His first three Operas were unsuccessful; but, in 1822, he allied himself with the popular librettist, Eugène Scribe, and, thenceforward, his success was assured. Though (by the merest accident) a provincial by birth, he 'knew his Paris' as no one ever learns to know it save an *habitué* of the *avant-scènes*, a *vieux routier de la haute vie parisienne*, or a *gamin* of purest pedigree. And he turned his learning to excellent account. He knew how to accommodate himself, to a hair's breadth, to the minutest caprices of his audience, to gauge its temper, and to secure its applause with absolute

[1] Haydn's first Symphony was composed in 1759.

[2] According to another account, in 1784.

certainty; and, to his experience in these matters, aided by a brilliant imagination, and an inexhaustible vein of catching melody, he was indebted for a popularity which continued unabated for little less than fifty years. Yet, so little did he really care for Art, that he was never known to be present at a performance of one of his own works. After his alliance with Scribe, nearly all his Operas were successful; but *Le Maçon*, [1825], *La Muette de Portici*, [1828], *Fra Diavolo*, [1830], *Gustave III.*, [1833], *Le Domino Noir*, [1837], *Les Diamants de la Couronne*, [1841], and *L'Enfant prodigue*, [1850]; far exceeded all the rest in popularity. If we may trust Fétis's chronology, *Le Rêve d'amour*, [1869], must have been composed when he was eighty-seven years of age. He died, at Paris, in 1871.

Louis Joseph Ferdinand Hérold, born, in Paris, in 1791, was little less popular, at one time, than Auber, and, had his life been prolonged, he would probably have risen still higher in public estimation. In 1812, he obtained the *grand prix de Rome*, at the Conservatoire; and, in 1815, produced his first Opera, *Enrico V.*, at Naples. His first French Opera, *Les Rosières*, was well received, in Paris, in 1817; but his most successful works were, *Zampa*, [1831], and *Le Pré aux Clercs*, [1833], the last of which was produced a few weeks only before the

Composer's untimely death, which took place, at Paris, January 19, 1833.

Adolphe Charles Adam, born, at Paris, in 1803, was a pupil of Boieldieu. After some preliminary attempts in dramatic composition, he made, in 1835, an immense success in *Le Postillon de Longjumeau.* His Ballets, *La jolie fille de Gand*, [1839], and *Giselle*, [1841], were also very popular; and he would probably have been still more successful, but for the failure of a theatrical speculation, which, ruined by the Revolution of 1848, involved him in debts to the liquidation of which he entirely consecrated the labours of the next five years of his life. He died, suddenly, at Paris, in 1856.

Jacques François Fromental Elias Halévy, was born in Paris, of an old Hebrew family,[3] in 1799, and studied diligently, under Cherubini, winning the *grand prix de Rome*, in 1819. On his return to Paris, he found great difficulty in obtaining a hearing; and it was not until 1827 that his first Opéra Comique, *L'Artisan*, was produced at the Théâtre Feydeau. But, his greatest successes date from 1835, in which year he produced his masterpiece, *La Juive*, at the Académie, and was almost equally happy in a little Opéra Comique, called *L'Eclair. La Tempesta*, written, in Italian, for Her Majesty's Theatre, in 1850, and reproduced at the Académie,

[3] The family name is said to have been Lévy.

as *La Tempête*, in the following year, was also exceedingly popular; and *Le Juif errant*, 1852, and *La Magicienne*, 1858, proved well worthy of their Composer's reputation: for, Halévy was a really conscientious writer, and did his best for Art, though—doubtless for that very reason—he was far less popular than either Auber, or Hérold. He died, at Nice, in 1862.

Among the foreign Composers who devoted themselves to the cultivation of French Grand Opéra, and Opéra Comique, are several of whom we have already had occasion to speak, in former chapters.

One of the earliest of these, Antonio Maria Gasparo Sacchini, born at Pozzuoli, in 1734, was well known, both in Italy, and in England, before he settled in Paris, about the year 1784. Under the patronage of Queen Marie Antoinette, he brought out two of his Italian Operas, *Rinaldo*, and *Il gran Cid*, under the French titles of *Renaud*, and *Chimène;* and also two new works, *Dardanus*, produced in 1784, and *Œdipe à Colone*, which was set aside, at Fontainebleau, to make room for Lemoine's *Phèdre*. Sacchini died, from the disappointment caused by this circumstance, in 1786.

Ferdinando Paer, born, at Parma, in 1771, and well known in Italy, Dresden, and Vienna, by his successful Operas, *Camilla*, [1799], *Sargino*, [1803], and *Eleonora*, [1804], settled, in 1807, at Paris,

where he produced eight Operas, the most popular of which was, *Agnese*, [1811]. He succeeded Spontini, as Director of the Opéra Italien, in 1812; and died, in 1839.

Louis Niedermeyer, born, at Nyon, in 1802, composed several works for the Académie, but none of them received the recognition fairly due to their merits. He died, at Paris, in 1861.

Michele Carafa was more fortunate. He was born, at Naples, in 1785; studied, at Paris, under Cherubini; forsook his profession, in order to join the army; resumed it, after the fall of Napoleon Buonaparte; composed several popular Operas in Italy; and, in 1822, settled in Paris, where he produced *Le Solitaire*, *La Violette*, *Masaniello*,[4] and *La prison d'Edimbourg*, with very great success.

Of Cherubini's rich contributions to the French School, we have already spoken, in a former chapter. We have seen Rossini, though far from attaining the same exalted level, doing good and lasting service, with his immortal *Guillaume Tell*. We have now to speak of a third Italian Composer, to whom the French Dramatic School was indebted for a notable impulse in the right direction.

Gasparo Luigi Pacifico Spontini was born, at Majolati, in 1774; and, after composing some unimportant Operas, in Italy, settled, at Paris, in 1803.

Not to be confounded with Auber's *Muette de Portici*.

At first, he was by no means well received in the country of his adoption; but, in 1807, his masterpiece, *La Vestale*, was produced, at the Académie, with brilliant and well-merited success. Spontini's next Grand Opéra, *Fernand Cortez*, was received at the Académie, in 1809, with a display of enthusiasm at least as great as that which had greeted *La Vestale*. Yet the Composer, who had contracted the habit of altering his works, even during the process of rehearsal, to an extent which sometimes made them scarcely recognisable, was by no means satisfied with his new Opera, which he entirely reconstructed, on its revival, in 1817, and again remodelled, at Berlin, in 1827. Two years after the production of *Fernand Cortez*, Spontini was appointed Director of the Opéra Italien; but he was constantly embroiled with the management, and did not long remain in office. His third Grand Opéra, *Olympie*, produced in 1819, proved a less brilliant success; in fact, it may almost be said to have failed. This was a bitter disappointment to Spontini, who considered it his best work: but, he soon began, as usual, to remodel it. In the meantime, he accepted a permanent engagement as Hofkapellmeister, to King Friedrich Wilhelm III., at Berlin, where he arrived in May, 1820, and at once embroiled himself with the Intendant, Count Brühl. On the 14th of May, 1821, *Olympia*, in its revised

form, and translated into German by Hoffmann, was produced, with triumphant success, at the Royal Opera House. Five weeks later, on the 18th of June, Weber produced *Der Freischütz* at the new Theatre. The success of this immortal work was gall and bitterness to Spontini, whose jealous temper could brook the presence of no possible rival; and he tried, by every means that lay within his power, to crush the gifted Composer, whom he chose to regard as his antagonist. Fortunately, the position of *Der Freischütz* was unassailable. But, at a later period, Spontini's machinations were brought to bear, with fatal effect, not only upon *Euryanthe*, and *Oberon*, but—as we have already seen—upon Mendelssohn's *Hochzeit des Camacho*, and Spohr's *Jessonda*.[5]

Spontini's next two Operas, *Nourmahal*, and *Alcidor*, were of slight importance; but *Agnes von Hohenstaufen*, produced in 1829, rose fully to the level of its three great predecessors. Nevertheless, no sooner was it fairly placed upon the Stage than the Composer began to remodel it, in accordance with his invariable custom; and it was reproduced, in its new form, in 1837. After this, Spontini began many new works, but brought none of them to completion; and, after the death of King Friedrich

[5] It is, however, only fair to say that this statement has been categorically denied by Dr. Philipp Spitta, of Berlin.

Wilhelm III., in 1840, his conduct became so tyrannical and outrageous, that, in 1842, King Friedrich Wilhelm IV. dismissed him from his office, though he forbore to deprive him either of his title, or his full salary. He returned to Paris, in 1843; but his power of production was exhausted, and it was almost more than he could do to conduct some occasional performances of his own works. In 1848, he became deaf; and removing to his birthplace, Majolati, died there Jan. 14, 1851.

Spontini's successor at Berlin was Giacomo Meyerbeer, or, as he was called in his youth, Jakob Meyer Beer. For, Meyerbeer was a native of Berlin, where he was born, September 5, 1791, of a wealthy Jewish family, named Beer: and it was he himself who afterwards Italianised his first Christian name into Giacomo, and incorporated the second with the family patronymic.

Meyerbeer studied, in company with Weber, under the kind old Abbé Vogler; and, at the outset of his career, devoted himself, with success, to the composition of Italian Operas, after the manner of Rossini. The last of these, *Il Crociato in Egitto*, created so great a *furore*, at Venice, in 1824, that the Composer was crowned upon the Stage. But, Meyerbeer felt that he was wasting, in imitation, powers, which, rightly used, might enable him to achieve real greatness: and, accepting an invitation

to Paris, in 1826, he devoted himself to a long course of diligent study, which, in 1831, resulted in the production of his first Grand Opéra, *Robert le Diable*, at the Académie. This gorgeous Musical Drama, the interest of which was greatly increased by Scribe's excellent *libretto*, met with a most enthusiastic reception; and at once assured Meyerbeer's position in Paris: for, in spite of its gloomy horror, and deeply romantic tendency, it was essentially French, in character, and gave a strong impulse to the national Dramatic School. It was followed, in 1836, by *Les Huguenots*, a work of fully equal merit, though destitute of the supernatural element which lends so deep an interest to *Robert*. The *libretto* for this was also furnished by Scribe; who, after its completion, furnished Meyerbeer with *libretti* for two more Grand Opéras, *L'Africaine*, and *Le Prophète*. Meyerbeer, who was as much addicted to the adoption of afterthoughts as Spontini, worked diligently, for a time, upon *L'Africaine;* but remodelled it so many times, that Scribe's patience was completely tired out with the process of reconstruction. In 1843, the *libretto* was temporarily laid aside, in favour of *Le Prophète*, the Music for which was composed somewhat more rapidly. In the meantime, Meyerbeer was invited to Berlin, where he produced *Ein Feldlager in Schlesien*, with great success, Madlle. Jenny Lind taking the

principal part. Here, also, he wrote the Overture and Incidental Music to the Drama of *Struensée. Le Prophète* was not produced until 1849, by which time it had undergone innumerable changes. It did not, at first, produce so much sensation as *Les Huguenots;* but, after the first few performances, its merits were more fairly appreciated, and it soon became a popular favourite.

Meyerbeer next distinguished himself as a Composer of Opéra Comique, in which he earned a reputation as great as that he had so long enjoyed at the Académie. *L'Étoile du Nord*, produced in 1854, was based, to some extent, upon *Ein Feldlager in Schlesien,* and contained much of its Music, but, with very extensive alterations. It was followed, in 1859, by *Dinorah, ou Le Pardon de Ploermel.* Both pieces became very popular; but, the attractions of the Grand Opéra were too strong to be resisted, and, in 1861, he again attacked the libretto of *L'Africaine,* and again reconstructed the whole work, which he still continued to re-touch, after it was actually put into rehearsal, in 1863. By this time, however, his health was completely broken; and he died, before the work was ready for performance, on May 2, 1863. The production of *L'Africaine,* thus sadly postponed, was still farther delayed, for various reasons, until April 28, 1865, when the piece was performed, at the Académie,

with pious attention to the minutest scruples of the departed Composer, and, with very great success. In fact, it is in no respect inferior to Meyerbeer's other masterpieces, and, in conjunction with them, reflects a glory on the history of the Académie which will be long ere it fades away.

Notwithstanding the active share taken in the development of the French School, by the foreign Composers whose history we have sketched during the course of our present chapter, their influence was never strong enough to destroy its characteristic nationality. Neither Cherubini, nor Spontini, nor even Rossini, wrote Italian Music for the Académie; and, when Meyerbeer, a German by birth, and a thorough Italian in the tone of his early works, cast in his lot with French Dramatic Art, he forgot his old style so completely, that it is only in connection with the French School that his name will be hereafter remembered. It was impossible that things could have been ordered in any other way than this. Paris knew its Grand Opéra, and its Opéra Comique, *au fond;* and would brook no interference with either. Those, therefore, who wrote for Paris, well knew, that, if they wished to obtain a hearing, they must conform to the usages of the School which Paris had already raised to a very high level, before their arrival. They did so conform: and, without losing a particle of their own individuality

—for their genius was too real to permit the possibility of that—they succeeded in advancing the School of their adoption to a point of excellence which it had never previously reached.

Happily for the Académie, the line of its greatest Composers did not die out with Meyerbeer; nor did the successes of the Opéra Comique terminate with his two contributions to the lighter form of Art.

Georges Bizet, born at Paris, in 1838, and educated under Halévy, though he died too soon for the fulfilment of the bright hopes to which his early successes gave rise, lived long enough to make himself a name, and to do good work, in the service of the Opéra Comique. His early works were well received, but will soon, in all probability, be quite forgotten. Not so, his *Carmen*, which is as popular in England, and even in Italy, as it is in Paris. It was produced, at the Opéra Comique, March 3, 1875; and the Composer died suddenly, on the 3rd of June, in the same year. Like Nicolai, and Goetz, he lives in the one successful Opera he had time enough to produce.

Scarcely less popular than the well-known Opera of M. Bizet are some others that appeared almost contemporaneously with it, and some of still later date; as M. Jules Emile Frédéric Massenet's *Don César de Bazan*, [1872], *Le Roi de Lahore*,

[1877], and *Manon;* M. Charles Ambroise Thomas's *Mignon*, [1866], *Hamlet*, [1868], and *Françoise de Rimini*, [1882]; M. Charles Camille Saint Saëns' *Henri VIII.;* and very many others, which, since their authors are happily still living, and actively engaged in the cause of progress, are not yet legitimate subjects for the pen of the Historian. Let us turn then, from these popular writers, to another Composer, who occupied himself with work of a different kind.

While Cherubini and Meyerbeer were labouring so energetically for the advancement of French Dramatic Music, the wild, but wonderfully brilliant genius of Hector Berlioz was bringing a very different influence to bear upon the contemporary development of Art in another direction. He was born, near Grenoble, in 1803; and, all his life long, devoted himself to what he conscientiously believed to be the highest interests of Art. But, the very quality on which his own greatness chiefly depends, the strange originality of his conceptions, which led him into paths absolutely untrodden until he opened a way through them for himself, the extraordinary independence of thought which persistently ignored the existence of all laws and methods and systems whatsoever, tended more than any other circumstance to prevent him from leaving a lasting impression either upon Dramatic or Instrumental

Music. He belonged to no School whatever; and it is impossible that he could either attract disciples, or leave successors to carry on a work which no one had ever been permitted to share with him. His only Opera, *Benvenuto Cellini*, failed, in 1838, at the Académie, and, in 1853, at Covent Garden, not from any inherent fault in its construction, but, simply because he himself was the only man living, capable of fully comprehending and sympathizing with his own idea. Among his other works, the most striking, and also the most successful, were, the *Grande Messe des Morts*, the *Grande Symphonie funèbre et triomphale*, the Symphony (with *Viola obbligata* throughout) entitled *Harold en Italie*, the *Te Deum* for three Choirs, the Symphony illustrating the Tragedy of *Romeo et Juliette*, and *La Damnation de Faust*. His literary productions are also replete with interest, notwithstanding the violence of the language in which his opinions are sometimes expressed: and his *Traité d'instrumentation et d'orchestration modernes* is one of the most valuable contributions to the *technique* of Composition that has ever yet been given to the public.

Berlioz died, wholly misunderstood, and at war with all the world, in 1869. The works we have mentioned are more frequently performed, now, than they were during his lifetime, and very much more intelligently appreciated; we may therefore hope

that many of his Compositions, hitherto almost unknown, may ere long receive, both from French and English audiences, a fairer and more dispassionate judgment than has as yet been accorded to them.

The process of forming an exhaustive estimate of the merits of a really important work is always a slow one. Yet, there is one great French Composer, upon many of whose Compositions the world has already had ample time to pass judgment—and actually has passed judgment, with no uncertain voice: a Composer to whose genius the French School is mainly indebted for the high position it has maintained, since the death of those who had long been looked upon as its most efficient supporters, and whose earnestness of intention has been the means of infusing into it a reality which is not likely to be soon forgotten. For it may be safely said, that, from his *Messe Solennelle* first publicly performed, under the direction of Dr. Hullah, in 1851, to the *Mors et Vita* written for, and first sung at, the Birmingham Festival of 1885, M. Charles François Gounod has never given to the world one single Composition, great or small, which does not bear witness to the earnestness of his desire to do honour to the Art he loves: and, in the presence of power like his, earnestness means a great deal, and has effected a great deal. The list of his works, already published, is extensive, including, besides

a multitude of smaller works, eleven complete Operas; viz., *Sappho*, [1851], *La Nonne sanglante*, [1854], *Le Médecin malgré lui*, (Opéra Comique) [1858], *Faust*, [1859], *Philémon et Baucis*, [1860], *La Reine de Saba*, [1862], *Mireille*, [1864], *La Colombe*, [1866], *Romeo et Juliette*, [1867], *Cinq-Mars*, (Opéra Comique), [1877], and *Polyeucte*, [1878]; three Oratorios; viz., *Tobie*, *The Redemption*, and *Mors et Vita*—the two last composed for the Birmingham Festivals of 1882, and 1885; besides a *Stabat Mater*, three *Masses*, a *De profundis*, an *Ave verum*, a *Sicut cervus*, and a multitude of beautiful Songs, both sacred and secular. The catalogue is a long one. Let us hope that it may grow very much longer, before the day on which one of the brightest ornaments of the French School considers himself entitled to repose upon his laurels.

CHAPTER XXXV.

THE ENGLISH SCHOOLS OF THE NINETEENTH CENTURY.

We have seen the English School soaring, in the 18th century, to a level to which the genius of Handel alone could have raised it. We have seen its best Masters, conscientiously striving, after the death of the 'bold Briareus,' to sustain the credit of the distinctive form of Cathedral Music which had been its special glory since the epoch of the Restoration: cultivating an equally distinctive School of genuine English Opera, which, if designed on less ambitious lines than the German *Singspiel*, or the French *Opéra comique*, was less subversive of dramatic propriety than either, and more artistic, both in intention, and actual form, than its nearer relative, the *Vaudeville:* inventing, and bringing to absolute perfection, the characteristic and truly national form of Part-Song known as the Glee: and, while awaiting, in vain, the advent of a leader gifted with undeniable genius, doing their best to secure for it a respectable position in the history of Art. We

have watched its progress, with interest, from the first indication of its existence, under the leadership of John of Fornsete, in 1226, through century after century of changing fortunes; and we have now to trace its annals from the beginning of the 19th century, to the present day.

It must be confessed, that the immediate successors of Drs. Croft, and Greene, and Boyce, and Jonathan Battishill, did not produce Cathedral Music worthy to be compared with that bequeathed to us by their illustrious predecessors. On the other hand, nearly all the best Glees we possess were written at a period subsequent to that at which the character of our Cathedral Music began to decline; the style, so well cultivated, in the 18th century, by Jonathan Battishill, [1738—1801], Dr. Benjamin Cooke, [1734—1793], Stephen Paxton, [*Ob.* 1787], Luffman Atterbury, [*Ob.* 1796], Garrett Colley Wellesley, First Earl of Mornington—the father of the Duke of Wellington—[1735—1781], John Danby, [1757—1798], and John Hindle, [1761—1796], being carried, with equal success, into the 19th, by Richard John Samuel Stevens, [1757—1837], Samuel Webbe, [1740—1816], Dr. John Wall Callcott, [1766—1821], Thomas Attwood, [1767—1838], Reginald Spofforth, [1768—1827], William Horsley, [1774—1858], and Sir John Goss, [1800—1880]. Happily, the universally-beloved Master whose name

we have last mentioned is not, by any means, the last representative of the style, which we may confidently hope will not be allowed to die out, now that its charm is so well understood, and so highly valued.

John Field [1782—1837] was a pupil of Clementi, and one of the greatest Pianists of his time. He was also one of the greatest Composers for his instrument; and one of the first who introduced the element of Romanticism into Piano-forte Music. His best works are, seven *Concertos*, and a volume of *Nocturnes*, which Liszt and Chopin played, with untiring admiration.

Between the middle of the 18th century, and the opening years of the 19th, the English School of Dramatic Music maintained very nearly the same persistent level. The style was established, and the public was too well satisfied with it either to expect, or to desire, that it should advance. Michæl Kelly, [1764—1826], though he had taken a prominent part in the first performance of *Figaro*, at Vienna, under the direction of Mozart himself, in 1786,[1] was not a step forwarder, when he produced *The Castle*

[1] See Kelly's '*Reminiscences*' [Lond. 1826. 2 vols. 8vo.]; a delightful series of life-like descriptions, edited by Theodore Hook. Kelly describes the first performance of *Figaro* as a triumph; yet, Mozart's share of the proceeds—the profits of the third night's representation—was so contemptible, that he determined never to bring out another Opera in Vienna.

Spectre, in 1797, and *Bluebeard*, in 1798, than John Frederick Lampe, whose famous Opera, *The Dragon of Wantley*, was received, in 1737, with so much enthusiasm, that even Handel himself openly expressed the pleasure he felt in listening to it. Much of their Music, chronologically separated by a gap of sixty years, might be introduced into a still later work, by Shield, or Davy, without exciting a suspicion of incongruity. Yet it is excellent Music, thoroughly artistic, free from all taint of vulgarity, and, in every important characteristic, superior to nine-tenths of that to which we are expected to listen in the lighter pieces of the present day, either in England, or on the Continent.

This then, was the condition in which the greatest of English Tenors, John Braham, [1774—1856], found our national School of Dramatic Music, when he first began to write in connection with it, in 1801, composing all the Songs for his own part, with due attention to the claims of his magnificent voice, but doing little for the general advancement of the style. The most popular of his numerous pieces were, *The Cabinet*, [1801], *The English Fleet*, [1802], *Thirty Thousand*, [1804], and *The Devil's Bridge*, [1812].

Very different was the influence of Sir Henry Rowley Bishop, [1786—1855], a learned and accomplished Musician, to whose refined taste, and intimate

acquaintance with the capabilities of the Voice, the Orchestra, and the Stage, the English Musical Drama is very deeply indebted indeed. After a transient success, in 1809, with *The Circassian Bride*, the performance of which was interrupted, after the first night, by the burning of Covent Garden Theatre, Bishop fairly secured his reputation by *The Knight of Snowdon*, produced, in the newly rebuilt Theatre, in 1811. This was his eleventh dramatic work; and it was followed, within the space of fifteen years, by more than sixty others, many of which, however, were adaptations. His most popular works, up to this time, were, *The Miller and his Men*, [1813], *Guy Mannering*, [1816], *The Slave*, [1816], *The Law of Java*, [1822], and *Clari*, [1823]. In 1826, the manager of Drury Lane Theatre was rash enough to produce his *Aladdin*, in open opposition to Weber's *Oberon*, then just produced at Covent Garden; and, as a matter of course, it failed: but he wrote sixteen more pieces for the Theatre, between this year and 1841, when his last dramatic work, *The Fortunate Isles*, was produced, at Covent Garden, in honour of Her Majesty's Wedding.

Bishop's Operas were far more than mere collections of Songs. His Concerted Movements show the hand of a consummate Master, and are always beautifully written. *Blow, gentle gales*, (in *The Slave*),

The Chough and Crow, (in *Guy Mannering*), *When the wind blows*, (in *The Miller and his Men*), and *Mynheer van Dunck*, (in *The Law of Java*), will never fail to please, by their inherent beauty: but, other pieces are not wanting, in which the dramatic interest is very forcibly maintained, as, for instance, in the Finale to the First Act of *Guy Mannering*, (*The Fox jumped over the Parson's gate*), in which the comic and pathetic elements are alternately brought into play with truly masterly power.

Bishop's most popular successor was Michæl William Balfe, [1808—1870], a less learned and less earnest Musician, but a very prolific Composer, and one whose works—not always his best ones—are still in great favour with the public. He first assured his reputation by producing the *Siege of Rochelle*, at Drury Lane, in 1835. This was followed, in 1836, by *The Maid of Artois*, in which Mad. Malibran achieved an immense success. In 1838, he wrote an Italian Opera, *Falstaff*, for Her Majesty's Theatre. Among his best works are two which he wrote for the Opéra Comique: *Le Puits d'Amour*, (Eng. *Geraldine*), and, *Les quatre fils d'Aymon*, (Eng. *The Castle of Aymon*). But these were never so popular as *The Bohemian Girl*, [1843], *The Daughter of Saint Mark*, [1844], *The Enchantress*, [1845], *The Maid of Honour*, [1847], and *Satanella*, [1858]. These works were all written with an evident desire

to secure the applause of the public, at any cost; but, the real merit of Balfe's career lay in his endeavour to assimilate the form of the English Ballad Opera more closely to that of the true *Dramma per la musica*, by substituting Music of a dramatic character for the objectionable Dialogue.

Contemporary with Balfe, during a portion of his career, was William Michæl Rooke, [1794—1847], whose first Opera, *Amelie, or The Love Test*, was received with great favour, in 1837, and followed, in 1839, by an equally meritorious work, entitled *Henrique*, which failed to retain its place on the Stage, through a miserable theatrical cabal.

Charles Edward Horn [1786—1849] was one of the best Composers of pure English Opera, after Dibdin and Shield, upon whose principles he continued to write, though he lived so far into the present century. His best Operas were *Godolphin*, [1813], *The Ninth Statue*, [1814], and *Dirce*, [1821]. In later life, he wrote two Oratorios, *The Remission of Sin*, and *Satan*, [1845]. Among his charming Songs, and Duets, there are some—such as *Cherry ripe*, and *I know a Bank*—which will never cease to be popular.

To John Barnett, English Opera owes a much deeper debt of gratitude. In *The Mountain Sylph*, first performed, at the Lyceum, in 1834, we find, for the first time since the production of Arne's

Artaxerxes, a real English Musical Drama, founded upon true æsthetic principles, and depending, for its interest, upon the employment of highly dramatic Music, charming and graceful throughout, yet always lending itself to the development of the Scene in which it is introduced. *Fair Rosamond*, produced, at Drury Lane, in 1837, was less successful; but, in 1838, *Farinelli* proved in no respect inferior to *The Mountain Sylph*, though an unfortunate theatrical speculation prevented the Composer from following up his success.

John Liphot Hatton's *Pascal Bruno*, though produced with success, at Vienna, in 1844, has never been heard in English; nevertheless, its Music is of a very high order indeed, as is that of the same Composer's *Hezekiah*, an Oratorio produced at the Crystal Palace in 1877.

Among the best Compositions of this period must be reckoned those of the late accomplished and universally beloved Sir Julius Benedict, [1804—1885] who, after studying with Weber, during the most productive years of that great Composer's career, settled in England, and produced his first English Opera, *The Gypsy's Warning*, in 1838. *The Brides of Venice*, [1844] and *The Crusaders*, were fully equal to the earlier work; and, in 1862, *The Lily of Killarney* proved even more attractive. Among Sir Julius's most important Choral Com-

positions are, his two Oratorios, *Saint Cecilia*, [1866], and *Saint Peter*, [1870]. He has also left us some charming *Cantatas*, two *Symphonies*, and numerous smaller works.

In his first successful Opera, *Maritana*, [1845], Vincent Wallace can scarcely be said to have risen above the then extravagantly popular *Bohemian Girl;* but *Lurline*, [1860], contains some ingenious combinations of very dramatic character. Nearly contemporary with the Operas of Wallace were. *Loretta*, by Louis Henry Lavenu, [1818—1859]; *The Night Dancers*, by Edward James Loder, [1813—1865]; *The Regicide*, by Charles Lucas; *Bertha*, by Henry Smart, [1813—1879], who also composed some charming Cantatas, and a large quantity of Organ Music of a very high order; *Ruy Blas*, by Howard Glover, [1819—1875]; *Leila*, and *Contarini*, by Henry Hugo Pierson, [1815—1873]; *Malek Adel*, and *Don Carlos*, by Sir Michæl Costa, [1810—1883]; and very many more, which we have not space to particularise.

Though English Composers of Sacred Music produced few works of any great importance, during the first quarter of the 19th century, they were not altogether idle. After the revival of Dr. Arne's *Judith*, and the production of *The Redemption*, *Jehoshaphat*, *Paradise Lost*, and a long list of similar works, by John Christopher Smith, [1712—1795],

Handel's faithful friend and amanuensis, no Oratorio of any real interest appeared, until 1812, when Dr. William Crotch, [1775—1847], composed his *Palestine*, a work of very great merit. About the same time, William Russell, [1777—1813], Organist at the Foundling Hospital, composed *The Redemption of Israel*, and *Job*, for the Cæcilian Society, for which his successor, John Nightingale, furnished pieces of the same kind. Though never published, these works were frequently sung at the Cæcilian Society's semi-private Concerts; and the association did good service to Art, by the continual performance of the Oratorios of Handel, and Haydn, at a period at which they could be very rarely heard elsewhere. It is, indeed, mainly through the influence of the Cæcilian Society, the periodical performances in Westminster Abbey, the Festivals of 'The Three Choirs,' the provincial musical meetings, and the admirably constituted Sacred Harmonic Society, that the traditions connected with the performance of Handel's Oratorios have never been forgotten, in this country. Sir George Smart, [1776—1867], by whom so many of the most important Festivals were conducted, received these traditions, in the direct line of transmission, through Joah Bates, [1740—1799], who had heard Handel conduct his own Oratorios, and was well acquainted with the great Master's method of accompanying, as well as

with his customary *tempi*, and the peculiar effects and forms of expression he was wont to introduce. Unhappily, these traditions are, at the present moment, in great danger of dying out: for, though many well-known vocal and instrumental performers who learned them from Sir George Smart himself are still living, and are quite capable of transmitting them to posterity, their testimony carries less weight with it than the practice of a more recent period.

The almost unexampled popularity of Mendelssohn, after his first two visits to this country, undoubtedly deterred many English Musicians from trying their strength in Oratorio. There were, however, some bold exceptions to the rule. Henry Hugo Pierson, [1815—1873], produced his *Jerusalem*, in 1852. Sir Michæl Costa's *Eli* was received, with enthusiasm, at the Birmingham Festival, in 1855, and his second Oratorio, *Naaman*, was equally successful, in 1864. Charles Edward Horsley, [1822—1876], the son of the veteran Glee-Composer, wrote three Oratorios, entitled *David*, *Joseph*, and *Gideon*, the last of which was produced in 1860. Mr. Otto Goldschmidt conducted the first performance of his Oratorio, *Ruth*, at the Hereford Festival, in 1867. Sir Frederick Ouseley composed his *S. Polycarp*, in 1854, and *Hagar*, in 1873. Mr. Henry Leslie produced his *Immanuel*, in 1853, and *Judith*, in 1858;

and Mr. W. G. Cusins composed his *Gideon*, for the Gloucester Festival, in 1871.

For many years past, it has been the custom to produce new Oratorios, either at the meetings of 'The Three Choirs'—Gloucester, Worcester, and Hereford—or, at the great triennial Festivals held at Birmingham, Norwich, and other large provincial towns. It was for Birmingham that Mendelssohn composed his *Elijah*, and Gounod, his *Redemption*, and *Mors et Vita;* and, at Birmingham, in 1867, was produced an Oratorio by a Composer whose genius demands more than a passing notice.

Sir William Sterndale Bennett was born, at Sheffield, April 13, 1816; and educated, first, as a Chorister, at King's College Chapel, Cambridge, and afterwards, under Dr. Crotch, and Mr. Cipriani Potter, at the Royal Academy, in London. His extraordinary talent was evident, from the first; and when, in 1833, he played his *First Concerto, in D Minor*, (Op. 1), at the 'Prize Concert' of the Academy, Mendelssohn, then on his fourth visit to London, expressed his admiration both of the Composition, and the performance, with a warmth which formed a fitting introduction to the life-long friendship that afterwards formed so firm a bond of union between the two great Artists.[2]

[2] It is not true that Bennett was a pupil of Mendelssohn. They were friends; but nothing more. The strongly-marked difference

Bennett composed his *Third Concerto in C Minor*, (Op. 9), and his Overture to *Parisina*, in 1834, and completed his Overture to *The Naiades* in 1836. He then visited Germany; reaching Düsseldorf in time to be present at the first performance of Mendelssohn's *S. Paul;* and afterwards passing on to Leipzig, where he made his first appearance at the Gewandhaus Concerts, during the winter of 1836-7, in his own *Third Concerto*, and also produced the two Overtures already mentioned, and some of his earlier works, with a success quite exceptional, in the presence of the most severely critical audience in Europe. In truth, the year he spent in Germany was perhaps the most brilliant in his artistic career. Notwithstanding the presence of Mendelssohn, he was idolised by the Leipzigers, encouraged by the enthusiastic admiration of Schumann and his fellow critics, and so thoroughly appreciated, that, on his second visit, during the Gewandhaus Season of 1840-1, he was received with open arms, and made as great a success with his Overture to *The Wood-Nymphs*, his *Caprice in E*, for Pianoforte and Orchestra, and his *Concerto in F Minor*, as he had already done with his earlier works.[3]

in their styles of composition ought, alone, to suffice for the correction of this prevalent mistake, which the author is able positively to contradict.

[3] The writer furnishes these particulars on the authority of

After his return to England, and his marriage, in 1844, Bennett devoted himself, with great success, to teaching; but did not cease, either to compose, or to labour for the honour of Art. In 1849, he founded the Bach Society,[4] and was the first to introduce a performance of the *Passion, according to S. Matthew*, in England. In 1853, he declined the proffered appointment of Conductor of the Gewandhaus Concerts; but he accepted a similar offer from the Philharmonic Society, in 1856, in which year he was also elected Professor of Music at the University of Cambridge. He conducted the Philharmonic Concerts until 1866, when he resigned his appointment, in consequence of his election as Principal of the Royal Academy of Music.

In 1871, Sir Sterndale Bennett received from Her Majesty the honour of Knighthood, in recognition of his valuable services to Art; but he enjoyed the distinction but a very few years. On Feb. 1, 1875, he passed away from among us: and, a week later, his remains were laid in Westminster Abbey, in presence of an immense concourse of devoted friends and admirers, to many of whom he had been endeared

information collected in Leipzig, while the memory of the events was still fresh in the minds of those who had witnessed them.

[4] Not to be confounded with the Bach Choir, founded, in 1875, by Mr. Otto Goldschmidt.

alike, by his amiable qualities, and his transcendent genius.

Among Sir Sterndale Bennett's later works, the most important were, his Cantata, *The May Queen*, [1858], his Overture to *Paradise and the Peri*, [1862], his Oratorio, *The Woman of Samaria*, [1867], his *Symphony in G Minor*, and his Piano-forte Sonata, *The Maid of Orleans*. These, however, represent but a few items culled from the comprehensive catalogue, which is especially rich in Piano-forte Pieces, of the highest interest and beauty.

With this brief notice of the work effected by Sir Sterndale Bennett we may fairly conclude our present chapter. All critics are agreed, that, since the time of Henry Purcell, no Englishman *by birth* has attained so high a position in the English School as he, or contributed so largely to its advancement. His genius was one which would have figured prominently in the Art-history of any country, at any period; and it may safely be said that he never produced one single Composition unworthy of his artistic position. Attached, both by education, and conviction, to the pure Classical School, he hesitated not to make free use of the elements of Imagination, and Romanticism, regarding these as lawful means for the expression of a high and laudable intention: and hence it is, that his conceptions are no less interesting, and attractive, in their poetical aspect,

than pure and graceful in their technical arrangement, or symmetrical in the rare perfection of their external forms. He has been characterised as the last representative of Classical Form in England: and there are not wanting many who tell us that Classical Form will never again find a representative, either in England, or elsewhere. We cannot believe this. That the light of a new dispensation has dawned upon us, no one can doubt: but, the secrets of its mysterious future are, as yet, absolutely impenetrable. One thing only is certain. Whatever may be in store for the Art of the coming epoch, that which was good, and true, in older dispensations, will not be suffered to pass away—for, the Good, and the True, and the Beautiful, in Art, are immortal. We cannot say, as the Sphinx whispered to Isaac Laquedem before the Tomb of Cleopatra, '*Le vieux monde est mort.*' But, those must be very blind, who fail to see that a new world is opening before us: and we have, as yet, no evidence to bring forward, in proof that it will not rest upon the firm foundations of the old one.

END OF BOOK THE FIFTH.

BOOK THE SIXTH.

THE PRESENT CONDITION OF MUSIC, AND ITS PROBABLE INFLUENCE UPON THE FUTURE.

CHAPTER XXXVI.

THE NEW WORLD.

We have already said, that it forms no part of our present design to describe, in detail, the works of living Composers. The only legitimate domain of the historian is, The Past. It is the manifest duty of the critical contributor to an Art-Journal, or the editor of an Encyclopædia designed solely to serve as a book of reference, to record the first appearance of every rising Artist, and to judge his work as fairly as may be, on its first presentation to the world. But, these things do not fall within the province of the historian, until the world has had time to pronounce a formal judgment upon them. Until then, their true significance in the history of Art cannot possibly be ascertained. The judgment passed upon Robert Schumann by a powerful body of contemporary reviewers has, since his untimely death, been triumphantly reversed. There are critics who tell us that the right time for passing a final judg-

ment on the later works of Beethoven has not yet arrived. And, if these things be so, how shall the historian venture to discuss the comparative merits of works which many of his readers have not yet had time to hear, with the frankness with which they will very properly be discussed, when the present generation shall have passed away?

But, even the most cautious historian, in taking a general survey of the condition of Art, at the moment his chronicle closes, may fairly mention the names of those to whom the world most confidently looks for its future advancement, and the titles of their most important Compositions. And this we now propose to do; inserting the names, for the sake of convenience, in the form of a footnote. Happily, for Art, the list is a very long one. Unhappily for ourselves, it is so long that we cannot afford space for the tenth part of it, and must therefore perforce confine ourselves to the Composers and Compositions most prominently brought before the public.[1]

When reviewing the prospects of Art, at the beginning of the present century, we found that,

[1] Here follow the titles of a few of the most important works given to the world, since the middle of the 19th century, by Composers who are still living, either on the Continent, or in this country. The names marked with a Cross (✠) are those of Composers who have passed away from among us, since the materials for this work were first collected.

though the great giants were no more, there were many men of real genius in the field, fighting man-

WORKS BY CONTINENTAL COMPOSERS.

Herr J. Brahms. *Deutsche Requiem; Gesang der Parzen,* (Cantata); *Schicksalslied,* (do.); *Rinaldo,* (do.); *Triumphlied,* (do.); *Marienlieder;* Psalm xiii.; *Symphonies* i.—iii.; &c., &c.

Herr Max Bruch. *Lorely,* (Opera); *Odysseus,* (Cantata); *Salamis,* (do.); *Frithof-saga,* (do.); *Schön Ellen,* (do.); &c., &c.

Herr Anton Dvorâk. *Stabat Mater; The Spectre's Bride,* (Cantata), &c.

Herr Niels W. Gade. *Symphonies* i.—vii.; *Comala,* (Cantata); *Zion,* (do.); *Die Kreuzfahrer,* (do.); *Psyche,* (do.); &c., &c.

Dr. Ferdinand Hiller. *Die Zerstörung Jerusalems,* (Oratorio); *Romilda,* (Opera); *Ein Traum in der Christnacht,* (do.); *Conradin, der letzte Hohenstaufe,* (do.); *Die Katacomben,* (do.); *Symphonies* i.—iii.; &c., &c.

Herr Joseph Joachim. *Violin Concerto in G Minor; Hungarian Concerto;* Overtures to *Hamlet, Demetrius, Heinrich IV.;* &c., &c.

The Abbé Liszt. *Christus,* (Oratorio); *Die Legende von der Heiligen Elizabeth,* (do.); 4 *Masses,* and a *Requiem; Cantatas; Symphonies; Concertos; Piano-forte Solos;* &c., &c.

Herr Nessler. *Der Pfeiffer von Hämelin,* (Opera); *Der Trompeter von Säckingen,* (do.), &c.

✠ Herr J. J. Raff. *Welt-Ende,* (Oratorio); *König Alfred,* (Opera); *Dame Kobold,* (do.); *Samson,* (do.); *Symphonies* i.—xi.; *Overtures; Concertos;* &c.

Herr Reinecke. *König Manfred,* (Opera); *Belsazar,* (Oratorio); &c.

Herr Anton Rubinstein. *Nero,* (Opera); *Der Dämon,* (do.); *Symphonies* i.—v.; *Concertos;* &c., &c.

M. Delibes. *Lakmé,* (Opera), &c.

M. Gounod. *Vide* page 430.

M. Massé. *La Reine Topaze,* (Opera); *Paul et Virginie,* (do.); &c.

M. Massenet. *Ste. Marie Magdaleine,* (Oratorio); *Manon,* (Opera); &c.

M. Reyer. *Sigurd,* (Opera); &c.

M. Saint Saëns. *Le Déluge,* (Oratorio); *Henri VIII.,* (Opera); &c.

M. Ambroise Thomas. *Hamlet,* (Opera); *Mignon,* (do); &c.

For the names and works of other German, French, and Italian Composers, see Chapters xxxii.—xxxiv.

WORKS BY ENGLISH COMPOSERS.

Mr. T. Anderton. *Yule Tide,* (Cantata); &c.

Dr. Armes. *S. John the Evangelist,* (Oratorio); &c.

Dr. Arnold. *Senacherib,* (Cantata); &c.

Mr. Barnby. *Rebekah,* (Oratorio); &c.

Mr. J. F. Barnett. *The Raising of Lazarus,* (Oratorio); &c.

Dr. Bexfield. *Israel Restored,* (Oratorio); &c.

Dr. Bridge. *Mount Moriah,* (Oratorio); &c.

Mr. Caldecott. *The Widow of Nain,* (Cantata); &c.

fully against all that was false, and mean, and contemptible in the popular taste of the period—the

Dr. Chipp. *Job,* (Oratorio); *Naomi,* (do.); &c.
Mr. F. Cowen. *The Sleeping Beauty,* (Cantata); &c.
Mr. Cummings. *The Fairy Ring,* (Cantata); &c.
Mr. Cusins. *Gideon,* (Oratorio); *Overtures; Concerto;* &c.
Dr. Dearle. *Israel in the Wilderness,* (Oratorio).
✠ Madame Sainton Dolby. *S. Dorothea,* (Cantata); *Thalassa,* (do.).
Mr. Otto Goldschmidt. *Ruth,* (Oratorio); *Concerto for P. F.; P. F. Trio; The Chorale Book for England;* &c., &c.
✠ Sir John Goss. *If we Believe,* (Anthem); *There is Beauty on the Mountain,* (Glee); &c., &c.
Mr. Hatton. *Pascal Bruno,* (Opera); *Rose,* (do.); *Hezekiah,* (Oratorio).
✠ Dr. Hullah. *Village Coquettes,* (Opera); *The Outpost,* (do.); *Songs.*
Mr. Leslie. *Immanuel,* (Oratorio); *Judith,* (do.); *Ida,* (Opera); &c.
Mr. C. H. Lloyd. *Hero and Leander,* (Cantata); *The Death of Balder,* (do.); &c.
Sir George Macfarren. *Don Quixote,* (Opera); *Charles II.,* (do); *Robin Hood,* (do.); *St. John the Baptist,* (Oratorio); *Joseph,* (do.); &c.
Mr. Mackenzie. *Columba,* (Opera); *The Rose of Sharon,* (Oratorio); &c.
The Rev. Sir F. Ouseley. *S. Polycarp,* (Oratorio); *Hagar,* (do); &c.
Dr. H. Parry. *Prometheus Unbound,* (Cantata); *Symphony in G;* &c.
✠ Mr. R. C. de Pearsall. *Requiem; Madrigals; Part-Songs;* &c., &c.
✠ Mr. Pierson. *Jerusalem,* (Orat.); *Leila,* (Opera); *Contarini,* (do.); &c.
Mr. Prout. *Hereward,* (Cantata); *Symphonies* i.—iii.; &c.
✠ Mr. Henry Smart. *The Gnome of Harzburg,* (Opera); *King Rene's Daughter,* (Cantata); &c.
Dr. Stainer. *Gideon,* (Oratorio); *S. Mary Magdalen,* (Cantata); &c.
Dr. C. V. Stanford. *The Three Holy Children,* (Oratorio); *The Veiled Prophet,* (Opera); *The Canterbury Pilgrims,* (do.); *Savanarola,* (do.); &c.
Sir Arthur Sullivan. *The Light of the World,* (Oratorio); *The Prodigal Son,* (do.); *The Martyr of Antioch,* (do); Numerous *Comic Operettas;* &c.
Mr. Goring Thomas. *Esmeralda,* (Opera); *Nadeschda,* (do.); &c.

The foregoing list gives but a very faint idea of the work now going on, either in England, or elsewhere; for the notices we have been compelled to omit are infinitely more numerous than those that the limited amount of space at our command permits us to insert. Indeed, the compilation of a complete catalogue of the works produced even within the last ten years, (more especially, on the Continent), would be nearly impossible. We have forborne to notice the latest productions of the Neo-Italian School, because the purely tentative character of the Operas of Signori Bottesini,

'Baal-worship' against which the Prince Consort uttered his indignant protest in later times—and ready to give their lives, if necessary, in defence of the True and the Beautiful in Art. This is no exaggerated statement: for, Schubert and Weber actually did give their lives for it; and the legacies they have left us prove that the sacrifice was not made in vain.

The statistics furnished in our foot-note prove that the position is not very different, now. If the immediate successors of the giants have passed away, there still remains a goodly company of honest labourers, who may yet work wonders for the good cause, if they will only throw themselves with heart and soul into the struggle, forgetting their own immediate interests, if need be, that they may remember the interests of Art. Many have done this already: many devoted worshippers, who have refused to bow the knee to Baal as sternly as ever Schubert or Weber did. And more than one of these has set his seal upon the history of the period so plainly, that the remembrance of his achievements is not likely to fade away with the vanishing century. Surely, these things demonstrate a very

Catalani, Ponchiello, Manzocchi, and Boito, and the later works of Verdi, is so self-evident, that all attempt to classify them, until the School shall have more fully declared its guiding principles, would be both misleading, and invidious. (See pp. 394—395.)

close analogy between the condition and prospects of Art in the first and the fourth quarters of the nineteenth century. And the position is strengthened by a very remarkable coincidence. When Beethoven passed from the world, he bequeathed to it a style which set imitation at defiance, and a problem which no critic of the time was clever enough to solve. The style was, that belonging to what is now called his 'Third Period.' The problem was, the true position of his latest works, in the history of Art. And, are we not busied, now, with the investigation of a style which no one can imitate? and striving to forestall the judgment that will be passed, fifty years hence, upon *Der Ring des Nibelungen*, and *Parsifal*, and *Tristan und Isolde?* Our minds are as much occupied, now, with these matters, as the minds of our grandfathers were, with the *Ninth Symphony*, and the *Mass in D*. But, before we can take the subject into serious consideration, we must think a little of the life, and life-work, of the author of the works in question.

CHAPTER XXXVII.

WILHELM RICHARD WAGNER.

Wilhelm Richard Wagner was born, at Leipzig, May 22, 1813. In 1822, he entered the Kreuzschule, at Dresden, where he made rapid progress in Classics: and, so early was his childish imagination awakened, that, at the age of fourteen, he wrote a Tragedy, during the first four Acts of which forty-two characters came to an untimely end, leaving the Fifth Act so ill supplied with *personæ*, that the dead men had to reappear, as ghosts, in order to complete the action of the piece. In the meantime, his musical education was very irregular; yet, by the time he was eighteen, his acquaintance with the works of Beethoven was complete enough to excite the surprise of men who were well qualified to appreciate its extent. In 1830, he began the study of Composition, under Theodor Weinlig, the then Cantor of the Thomas-Schule; and, two years later, he wrote his first Symphony, which was performed, at the Gewand-

haus, in 1833. In the following year, he was appointed Conductor of the Opera at Magdeburg—a very unprofitable post indeed; and, for some years afterwards he lived a wandering, unsettled life, in Paris, and elsewhere, continually striving for the attainment of a high ideal, but failing in everything he attempted, until, in 1842, *Rienzi*, for which he had written both *libretto*, and Music, was received, at Dresden, with acclamation. The success of *Der fliegende Holländer*, in 1843, was perhaps scarcely so brilliant; but it was genuine enough to attract the attention of Spohr, who introduced the work, at Cassel, during the course of the same year. The immediate result of these successes was, his appointment as Hofkapellmeister at the Dresden Court Theatre, where he produced *Tannhäuser*, with far less happy effect, in 1845. After this, his popularity began to decline; but, he retained his appointment until the political troubles of 1849 rendered his position no longer tenable. Hearing that a warrant had been issued for his arrest, as a political offender, he fled, first, to Weimar, then to Paris, and, finally, to Zürich. There he remained, until 1855, unable to hear his own *Lohengrin*, which was successfully produced, at Weimar, in 1850, under the direction of Liszt. But he was not idle, during this long period of enforced seclusion. On the contrary, it was at Zürich that he first began to meditate upon

his famous Tetralogy, *Der Ring des Nibelungen*, the four divisions of which—*Das Rheingold*, *Die Walküre*, *Siegfried*, and *Götterdämmerung*, though complete in themselves, are really inseparable. Here, also, he first planned *Tristan und Isolde*, and began to study the capabilities of *Parsifal*.

In 1855, Wagner accepted an invitation to London, to conduct the Concerts of the Philharmonic Society. We next hear of him at Venice, where the libretto of *Tristan und Isolde* was completed, in 1857. In 1859, he made a third visit to Paris; and, supported by the powerful influence of the Prince and Princess Metternich, he, at last, obtained the acceptance of *Tannhäuser* at the Grand Opéra. Everything now seemed to promise well. He was allowed to choose his own singers, and to make any arrangements he pleased with regard to the scenery, dresses, and other stage accessories. After 164 rehearsals, including fourteen with the full Orchestra, the piece was brought out, on March 13, 1861, at a cost of fr. 200,000 (£8000). But, a cabal had been formed against it—chiefly, it was supposed, for political reasons. The Parisian Jockey Club, present in full force, interrupted the performance with yells, and dog-whistles; and so scandalous were the disturbances with which the piece was greeted, that, after the third representation, it was withdrawn. The *fiasco* was complete. But, if Prince Metternich

could not ensure a successful performance at the Opera, he was at least able to assist the exiled Composer in another, and a very welcome way. Through his intercession, Wagner received permission to return to any part of Germany, except Saxony; and, in March, 1862, even this last condition was remitted; and he was left free to settle wheresoever he pleased. For a time, he resided at Vienna; and there began seriously to work at *Die Meistersinger von Nürnberg*, the first sketch for which had been made, at Dresden, in 1845: but, his evil star was in the ascendant; and it was not until he was invited to Munich, in 1864, by King Ludwig II., who had then recently ascended the Throne of Bavaria, that he at last found the rest which enabled him to mature his plans, and think out, in peaceful security, the great scheme which, to him, represented the ideal perfection of the true Musical Drama.

The King's invitation was no mere empty compliment. He at once settled upon Wagner an annual grant of 1200 gulden (£120) from the privy purse. Before the close of the year, this was considerably increased; and a house was placed at the Master's disposal. Wagner was naturalised as a Bavarian subject. The King formally commissioned him to complete *Der Ring des Nibelungen*. *Der fliegende Holländer* was presented, in the Theatre at Munich, on Dec. 11, 1864; and, on June 10, 1865, *Tristan*

und Isolde was performed, for the first time, Herr and Frau Schnorr taking the principal parts. Wagner also submitted proposals for the foundation of a new Conservatorium der Musik; which, however, failed, through the opposition raised by certain local professors.

It might have been reasonably supposed that peace was now ensured to Wagner, for the rest of his days. But, even had he himself been 'a man of peace'—which he certainly was not—the stars would still have 'fought against' him. No sooner had he received formal assurance of the young King's generous support, than the most abominable cabals were organised, in the hope of bringing him into irretrievable disgrace. His fatal interference with the political disturbances, at Dresden, had given him a bad name, to begin with; but, this was as nothing, compared with the intrigues of which he now became the victim, and the progress of which compelled him, in December, 1865, to quit the pleasant little home provided for him by King Ludwig, and to remove to Triebschen, near Lucerne, where he spent the next six years in retirement, and almost uninterrupted study.

On the 20th of October, 1867, *Die Meistersinger von Nürnberg*, the first sketch for which had been made in 1845, was completed; and the first performance took place, at Munich, under the direction of

Herr von Bülow, on June 21, 1868. In the following year, the project for building a special Theatre for the performance of the *Nibelungen Cyclus* was taken into serious consideration. Wagner fixed upon Bayreuth—already consecrated by so many recollections of the immortal Jean Paul Friedrich Richter—as its site. And, on his sixtieth birthday, May 22, 1872, he celebrated the foundation of the now famous edifice, with a performance of Beethoven's *Ninth Symphony*, and his own *Kaisermarsch*. After this, he resided permanently at Bayreuth, evidently designing to end his days there, since, in the garden of his house—named 'Wahnfried'—he built the Mausoleum in which his remains now rest. But, we must not anticipate.

The Theatre was finished, in due time, though not without great difficulties; and, on August 13th, 14th, 16th, and 17th, 1876, the four divisions of *Der Ring des Nibelungen* were performed, for the first time, in a complete form, under the bâton of Herr Hans Richter, though everything was arranged, and personally superintended, by the Composer himself. The expenses were enormous; and resulted in a deficit of £7500. In the hope of helping to defray this, a series of selections from Wagner's principal Compositions took place, at the Albert Hall, in 1877; but the profits amounted to no more than £700. The remainder of the sum was met by the

proceeds of performances of the *Tetralogy*—or, as Wagner himself calls it, the *Bühnenfestspiel*—at Munich.

Wagner was now hard at work upon *Parsifal;* a work of mystically religious character, embodying the Legend of the Holy Grail. This was finished, at Palermo, January 13, 1882; and first performed, at Bayreuth, in the July of the same year, under the Composer's superintendence, but conducted by H. Levi.

This immense work, in which the mystical Swan so prominently figures, is the Composer's veritable *chant du cygne.* His health, already very much broken, gave way, completely, soon after the first performance; and, on February 13, 1883, he died, suddenly, at Venice, whence his remains were removed to Bayreuth, and laid to rest, on the 18th of the same month, in the family vault, at 'Wahnfried.' The stormy life was over, at last. And, when King Ludwig rode, alone, at dead of night, to visit the sepulchre, the Composer's bitterest enemies were already lamenting his death.

For, Richard Wagner's enemies were to be counted by thousands: we should probably not be very far wrong, if we said, by hundreds of thousands. And it was impossible that it should be otherwise. With a temper naturally irritable, and rendered more so by the stings of long-continued opposition,

he wrote, like Berlioz, without pausing for a moment to consider the effect his violent expressions might have upon the minds of those whom they most intimately concerned. We have hitherto spoken of him as a Composer only; but, his writings on Art and Politics were numerous enough,[1] and striking enough, to have made his name known, even if he had never written a note of Music. And the tone of these writings was, for the most part, very much the reverse of conciliatory: a circumstance that tempted his opponents into the use of language so discourteous, that, in 1877, Herr Tappert, of Leipzig, made a collection of their invectives, and published them, in the form of a Vocabulary.[2] Unhappily, it is possible, in 'paper-wars' of this kind, to introduce a far more potent engine of destruction than Invective, be it never so fierce. Wagner's open enemies never misrepresented his views with half so fatal effect, as did a crowd of incautious partisans, who, under pretence of explaining his theories to the outer world, and teaching it to understand his works, presented both in so unpalatable a guise that the outer world would have nothing to say to them. It is so delightfully easy to misinterpret transcen-

[1] See the Collection of his literary works, in 10 volumes, Leipzig, 1871—1885.

[2] *Ein Wagner Lexikon-Wörterbuch der Unhöflichkeit.* (Leipzig, 1877.)

dental language: and, transcendental language—mingled with copious extracts from the redoubtable *Lexikon-Wörterbuch*—was so freely used, on both sides, that honest seekers after truth, stigmatised as 'Wagnerites,' by one party, and 'Anti-Wagnerites,' by the other, were fain to withdraw from the contest, before the slightest hope of ultimate agreement presented itself. And so it comes to pass, that a very large section of the general public, loving Art none the less dearly because it cannot categorically explain the grounds of its devotion, is utterly bewildered, and knows not how to form an opinion upon the subject.[3]

Yet, even admitting that the uninitiated sometimes find it difficult to understand Wagner's own language, his principles declare themselves, clear as the day, when studied by the light of his works.

Starting with the assumption, that it is both

[3] We do not hesitate to say, that, during a certain stage of the controversy, we were led, in company with many others, into grievous misapprehension, through the repetition, *ad nauseam*, of unintelligent eulogies, which did more damage to the cause they were intended to support than could have been effected by any amount of vituperation culled from Herr von Tappert's 'Vocabulary.' Those who wish for a clear and dispassionate exposition of the disputed points will do well—if unable to read Wagner's own writings in the original German—to consult Vol. I. of *The Great Musicians*, ('Richard Wagner; by Dr. Francis Hueffer.' London. 1883), and the excellent article on WAGNER, in Vol. IV. of Sir George Grove's *Dictionary of Music and Musicians*.

possible, and in the highest degree desirable, to create a Drama, which shall reflect the intellectual life of the nineteenth century as perfectly as the Greek Classical Drama reflected the intellectual life of Athens in the time of Pericles, he demands, for the realisation of his idea, the co-operation of all the Arts. Poetry, Music, Painting, Mimetics, all the resources placed at the Dramatist's disposal by the progress of modern civilisation, must be laid under contribution, by turns; each one assisting in the development of the perfect whole; each one subsiding into the background, when the perfection of the whole would be endangered by its undue prominence. All that Wagner did, after he began to work upon *Der fliegende Holländer*, was done—at first, perhaps, almost unconsciously—in furtherance of this great scheme. For this, he was ready to use established forms, or to sacrifice them, as the necessity of the case demanded. To read the history of the past, by the light of modern progress; that he might accept the laws laid down by his predecessors, when they aided the embodiment of his design, or reject them, when they impeded its execution. To study Mozart, and Weber, at the Theatre, and Beethoven, in the Concert-room; that he might profit by their experience, while striving to identify himself with the current of their inmost thoughts. And herein lay the chief difference

between his great conception, and that proposed at the *réunions* of the Conte di Vernio. The dream of Vincenzo Galilei and his associates was, the resuscitation of the Greek Drama, *pur et simple.* It was only by accident that they stumbled upon Recitative; and, having stumbled upon it, they scorned to enrich it with the beautiful harmonies evolved by the great Polyphonic Schools. What wonder that their eternal declamation became too wearisome for endurance? What wonder that, even in the time of Cavalli, and Cesti, to say nothing of Alessandro Scarlatti, the desire for something more attractive led to the movement which ended in the *Da Capo*, and the Concert Opera, and the laws set forth in the days of Metastasio?[4] The first great Composer who openly protested against these laws was Gluck. We have already heard him use, in his Preface to *Alceste*, words which express Wagner's ideas no less clearly than his own.[5] In accordance with the principles laid down in that noble profession of artistic faith, he set aside the established forms of the time, when they interfered with the interests of the dramatic situation, and employed them only when they rendered themselves subservient to it. But, he destroyed nothing, for destruction's sake. He not only availed himself of all the orchestral resources of the age, but he added to them, extensively. The

[4] See pp. 248—251.

[5] See pp. 254—255.

flow of Melody, in his later works, was as graceful as ever it had been when he composed for the Court of Vienna. He used every good thing that he found ready to his hand, when it consistently fell in with his purpose; and unhesitatingly sacrificed it, when it did not. And, what does Wagner tell us? 'It never entered into my thoughts to destroy the Aria, the Duet, or any other operatic form, on principle, as a stern reformer might have done: but, the renunciation of these forms followed naturally, from the character of my subjects; the form of musical treatment being dictated, in every case, by the Scenes themselves.'

Had the outer world been content to accept these words, in the only sense in which it is possible to interpret them, it would never have arrived at the conclusion that Wagner held, not only the set form of the Aria, but Melody itself, in abhorrence. And his works proclaim the honesty of his words. Surely, a consistent hater of Melody could never have written *O du mein holder Abend-Stern*, or *Nun sei bedankt mein lieber Schwan*, or produced so much as a single bar of *Tristan und Isolde*, which may be fitly described as one long unbroken stream of Melody, from beginning to end—Melody, infinitely more impassioned, and not a whit less tuneful, even at the moment of Isolde's death, than the most captivating strains in the poisoning Scene in

Lucrezia Borgia.[6] For, true Melody loses nothing of its tunefulness, through the effect of polyodic treatment, but very much the reverse.

Now, Wagner's method of polyodic treatment is one of the most prominent features of his style. There are many who conscientiously believe that he held Form in greater abhorrence, if possible, than Melody. But, is this so? Is a Fugue formless, because it does not consist of a 'First Part,' ending in the Dominant, and followed by a 'Reprise,' like that of a Sonata? The polyodic involutions of Wagner's Subjects bear a very close analogy to, though they are far from identical with, what is commonly called 'Fugal treatment'; and prove that he must have studied Bach's method of Part-writing through and through, before he invented a new one for himself. In connection with this point, also, the world has been led very far astray. Simple folk, too inexperienced to judge for themselves, yet really anxious to arrive at the truth, have been tempted to mistake the means for the end, and, as a natural consequence, have failed to enter into the true spirit of the Dramas presented to them. 'The Music of this Scene,' says the typical eulogist, 'is entirely made up of the "Love-motif," and the "Doubt-motif," and the "Fear-motif," and the

[6] See the remarks on Wagner's Melodies in the *Dictionary of Music and Musicians*, vol. ii. p. 526.

"Jealousy-motif": no other element whatever enters into its construction.' Very possibly. But, the *intention* of the Music is, to express the passions of Love, and Fear, and Doubt, and Jealousy. The four melodic phrases are used only as means for the attainment of that expression; and listeners whose whole attention is rivetted upon the ingenuity with which those phrases are woven together, miss the intention of the Scene as completely as the children who use their lorgnettes for the purpose of spying out the ropes and pulleys attached to the Swan-boat of Lohengrin. One can scarcely wonder that simple folk, seeing no farther into the mind of the Poet than this, find the Music Drama 'dry.' What does Wagner himself say about it? 'To a Musician, this naming and tracing of themes means very little. If *dilettanti* are led by it to study a Piano-forte Arrangement with more attention, well and good: but, to us Musicians, it stands for nothing.' It is interesting to supplement this practical remark by the Composer's account of his own impressions, during the time at which he was engaged upon *Tristan und Isolde.* 'I did not construct it upon a system,' he says. 'I set aside all theory, moving with the utmost freedom, and with such complete independence of theoretical misgivings, that I saw how far I had exceeded my own system, even while I was writing. There can be no greater pleasure

than the perfect abandonment felt by an Artist, while composing.'

Surely, this is looking at the heart of the matter. And it is from this point of view that the works now before us will most certainly be judged by the generation to come. Twenty years hence, the terms 'Wagnerite' and 'Anti-Wagnerite,' will be as completely forgotten as 'Buffonist' and 'Anti-Buffonist' are now. Twenty years hence, the Master's imitators—who are many, and very busy—will have received their just reward. And, by the time the Twentieth Century dawns upon the world, the 'paper-war' will be regarded as an exhibition of very questionable taste indeed; and *Der fliegende Holländer*, and *Tannhäuser*, and *Die Meistersinger*, *Lohengrin*, and *Parsifal*, *Tristan und Isolde*, and *Der Ring des Nibelungen*, will have been judged, not by their machinery, but by their merits; not as marvels of ingenuity, or shrieks of revolutionary delirium; but, as inspirations of genius, or tentative failures. Many of us know, well enough, on which side the judgment will be given: but, the critic of to-day has no right to anticipate the verdict of the Future. If, when the voice of party feeling is hushed, the works are found good, and true, and beautiful, they will be better understood, and more frequently performed, in the years to come, than they are now. If not, they will fade out of existence, with the

fashions of the day, and their place will know them no more.

Can we not try to put ourselves into the position of the critics of the Future? To close our ears to the din of the controversy, and open them to the expression of artistic truth and beauty? To listen to Music, instead of picking it to pieces?

CHAPTER XXXVIII.

L'ENVOI.

To carry on our History of the development of Art, beyond the condition in which it was left, by Richard Wagner, in 1883, would be manifestly absurd: but, we cannot agree with those who look forward to a disastrous future. Granted that we are without a Leader, fitted to wear the crown laid down by Beethoven, more than half a century ago: does it necessarily follow that no such Leader is living among us, even now, unknown; learning his Gamut, perhaps, in a garret, in Soho, as Beethoven learned his, at Bonn? Can we even be sure that he is not already at work, in London, or Paris, or Dresden; and failing in his work, as Gluck failed, at the King's Theatre, in 1745? Who can say that his first Opera, or Oratorio, or Symphony, or Song, or little Piano-forte Piece, has not already been given to the world, and missed its mark? The early works of the greatest geniuses miss their mark, sometimes, as *Tannhäuser* missed its mark

in Paris. The Leader is not always recognised, at the moment of his first appearance: but he never fails to manifest himself, when the Art-world is ready for his advent. Is it ready, now? There never was a time at which it was more full of life and energy than it is at the present moment. That we are passing through a period of transition, no one can doubt. No one can foretell the nature of the changes that may, and in all probability will, take place, before the first morning of the Twentieth Century dawns upon the world. But, we have every reason to look forward to them with the assurance that they will work together for good. The signs of the times all point in the direction of solid progress. The work of musical education is progressing more satisfactorily than it ever did before. No 'smattering' of knowledge is accepted, now. In London alone, three great Public Schools of Music [1] are training students, not a few of whom are certain to make an impression, fifteen years hence, upon the Art-life of the period. The monumental works of the Great Masters are better known, and better understood, than ever; and they are within the reach of everyone. A hundred years

[1] The number of Students now enjoying the benefit of a thorough and exhaustive musical education at the Royal College of Music is 199; at the Royal Academy of Music, 460; and, at the Guildhall School of Music, 2400.

ago, Dr. Arnold, after publishing four volumes of Cathedral Music, by subscription, was tempted to begin the great edition of Handel's Works, which, before it was half completed, he was obliged to abandon, from want of sufficient patronage to cover the expense of printing. Now, a poor student can buy the *Messiah*, for a shilling; and complete editions of Palestrina, Handel, Bach, Haydn, Mozart, Beethoven, Schubert, and hosts of lesser Masters, are within the reach of all who care to see them, at the British Museum, or the Royal College of Music, from the doors of which no earnest reader is ever likely to be turned. And, for a shilling, the poorest of us can hear the greatest works of the greatest Masters performed by the greatest Artists living. It is impossible to over-estimate either the value, or the significance, of these high privileges. Neither is earnestness wanting. But, unity of purpose is. While we are disputing the rival claims of this School, or of that, instead of worshipping that which is good and beautiful in every School, we are simply checking the stream of progress, instead of advancing it. There never was a time at which it was more necessary to pull together, than it is, now; a time at which the mysterious sympathy which binds Artist to Artist was more needed: at which the elimination of party feeling from the domain of

Criticism was more imperatively demanded. And, surely, these conditions involve no great amount of self-sacrifice on the part of those whose love of Art is real, and true, and earnest. We *must* all pull together. Let every young aspirant make up his mind to this, when he first vows himself to the service of Art: swearing—as the Athenian Ephebus was bound to swear, when he vowed himself to that of his Country—that he will leave it, not in a worse, but in a better condition than that in which he found it. To those who do this, in a true and loyal spirit, the History of Music will be full of comfort, and encouragement: and we cannot conclude our brief narrative of its battles, and its triumphs, more fitly than in the golden words of Robert Schumann—the last he ever wrote for the benefit of his brother Artists:

'IN EVERY AGE, THERE IS A SECRET BAND OF KINDRED SPIRITS. YE WHO ARE OF THIS FELLOWSHIP, SEE THAT YE WELD THE CIRCLE FIRMLY, THAT SO THE TRUTH OF ART MAY SHINE EVER MORE AND MORE CLEARLY, SHEDDING JOY AND BLESSING FAR AND NEAR.'

APPENDIX.

EPITOME OF THE TECHNICAL HISTORY OF MUSIC, FROM THE EARLIEST AGES TO THE PRESENT.

APPENDIX.

Section I.—The Epoch of the Greek Drama.

(Illustrating pages 3—13, and 464.)

The details of the intimate connection well known to have existed between the Music of the Greeks and their gorgeous Drama must ever remain a mystery to the technical historian; since, as we explained in our opening chapter, not a single trustworthy example of Hellenic μέλος has been preserved to us. All we know is, that the Drama was sung throughout; and, that the Music of the Choruses differed from that of the Dialogue, as essentially as the Poetry. The Dramatic Chorus originated in the Dithyrambic Odes, sung, in the Doric Dialect, in honour of Dionysus.[1] In very early times, these Odes were sung by performers dressed as Satyrs.[2] Thespis is said to have first relieved their monotony, by the interpolation of Iambic Verses, declaimed by a single Actor, about the year B.C. 535. Æschylus, whose first Tragedy was written B.C. 500, established a closer relationship between these two primitive elements of

[1] The Greek Bacchus, as distinguished from the later deity worshipped by the Romans. Diodorus mentions three gods of this name: the Great, or Indian Bacchus, called Dionysus, in Greece, and Osiris, in Egypt; the Horned Bacchus, son of Jupiter, and Proserpine; and the more popular son of Jupiter and Semele, called the Bacchus of Thebes.

[2] Whence the derivation of the word, Tragedy (τραγῳδία), from τραγεία, a goat's skin.

the Drama, and added a second Actor. A third Actor was afterwards added, by Sophocles, who sometimes placed a part of the Chorus upon the Stage. But, even after this last-named innovation, the Strophes and Antistrophes of the Chorus performed a function very nearly analogous to that of an Interlude, sung between the Acts of a Tragedy, and rather commenting upon its Action than taking a personal share in it. Of such Choruses there were usually four, the first of which immediately followed the Prologue, while the rest were placed between certain portions of the Dialogue called Episodes, thus relieving the performers, without interrupting the Action of the piece, which was continuous, throughout. The formal division of a Drama into Five Acts was of Roman origin, and dates no earlier than the time of Terence.

The great Lenæan Theatre, at Athens, in which these Tragedies were presented with such magnificence that Plutarch has accused the Athenians of spending more money on their Drama than on their Fleets and Armies, was built on the S.E. slope of the Acropolis. The seats for the spectators were arranged in segments of huge concentric circles, placed one above another, and sloping downwards, in the form of a hollow inverted and truncated cone, the floor of which formed a level area, in the centre of which was placed the Thymele (Θυμέλη), or altar of Bacchus. This area, comprised within about three-fourths of a circle, and answering to the Pit of an English Theatre, was called the Orchestra, (ὀρχήστρα); and, here, the Chorus sang and danced. The front of the Stage (προσκήνιον) formed the chord of the arc cut off from the Orchestra. Its floor was on a level with the top of the Thymele; and, at the back of it, was a wall, called the Scena, (σκηνή). Scenery, representing the locality in which the Action of the Drama was supposed to take place, was either stretched across, or

built up against this wall; and there can be no possible doubt that it was changeable, during the progress of the piece, though it generally represented a Palace, with three doors, the central, or Royal Door, being reserved for the principal performers. Before the performance, the Scena was covered by a curtain, which was lowered, when the Play began, and raised again, at the end. The Stage itself was never hidden from view.

Section II.—The Epoch of Plain Chaunt.

(Illustrating Chapter II.)

After the absorption of Greece into the great Roman Empire, its Music became so far a lost Art, that an entirely new point of departure may be dated from the appearance of the early Christian Converts, in Rome, in the time of the Apostles. The Music brought, by these Neophytes, from the East, was that which they had learned in the Temple at Jerusalem. After the Victory of Constantine, it was transferred from the Catacombs to the Roman Churches; and from it was developed the grand system of Plain Chaunt which forms the basis of pure Ecclesiastical Music.

The oldest Plain Chaunt Melodies we possess are the *Psalm-Tones*, described at pp. 17—20, 84—87; and the Melodies of the *Antiphons*, or Verses sung before and after each Psalm, as set forth in the Roman Vesperal. Next to these, in point of antiquity, are the *Hymns*, mentioned at pp. 87—88, and the *Sequences*, or *Proses*, (*Sequentiæ, vel Prosæ*), sung, on certain Festivals, between the Epistle and Gospel, at High Mass. Next follow the Melodies to those portions of the Mass which change with the Festival: as, the *Introitus*, sung at the beginning of the Mass; the *Graduale*,

Tractus, Versus, and *Alleluia,* sung between the Epistle and Gospel; the *Sursum corda* and the *Præfatio,* or '*Proper Preface*'; together with the *Cantus,* or *Accent,* which governs the recitation of the Epistle, the Gospel, and the Prayers. The unchangeable portions of the Mass are, the *Kyrie eleison;* the *Gloria in excelsis;* the *Credo;* the *Sanctus, Benedictus,* and *Osanna;* and the *Agnus Dei.* Finally, there remain the Melodies to the *Lamentationes,* the *Passio Jesu Christi,* and other Music sung during Holy Week, and, especially the *Exultet,* sung (in Modes IX. and X.) on Holy Thursday, and generally accepted as the most perfect and beautiful Plain Chaunt Melody in existence.

The *Psalm-Tones,* and the Melodies to the *Antiphons* and *Hymns* will be found in the Antiphonary, and Vesperal; and all that pertains to the Mass, in the Gradual; printed, on a four-lined Stave, in the square black notes shown at p. 34.

Section III.—The Epoch of the Polyphonic Schools.

(Illustrating Chapters III.—IX.)

When the rude forms of *Discant,* and *Organum,* practised by Hucbald, and Guido d'Arezzo, were abandoned, in consequence of the invention of Counterpoint, the Composers of the time, following the course of development described at pp. 51—52, struck out an entirely new Art-form, called the Fugue, which was of two kinds, Free, or Unlimited,[3] and Strict, or Limited.[4] The former kind still retains its name, and is now called Real Fugue, to distinguish it from a more modern form of which we shall treat later on. The latter kind is now called Canon.

Fr. *libre;* Germ. *frei.*

[4] Fr. *liée;* Germ. *gebundene.*

Real Fugue, of the Free kind, as practised in the 15th and 16th centuries, was based upon a Subject—generally, a fragment of a Plain Chaunt Melody—which was first given out by a single Voice, and then answered, by all the Voices in turn, either in the Octave, or, more generally, in the Fifth above, or the Fifth below; every Interval in the Subject (*Dux*), whether approached by the leap of a Second, a Third, a Fourth, a Fifth, or an Octave, being exactly reproduced in the Answer, (*Comes*). This form was called 'Free,' because, after the notes of the Subject had once been imitated, the Part containing the Imitation was free to proceed in any direction the Composer pleased. The Imitation of the leading Subject was not, indeed, developed at any great length, under any circumstances; but, as soon as new words appeared in the text, a new Subject was adapted to them, and a new system of Imitation inaugurated.

Strict, or Limited Real Fugue—now called Canon—differed from this, in that the Theme (*Guida*) sung by the leading Voice, was imitated by every other Voice, note for note, from beginning to end of the Composition, so that it was only necessary to write out the *Guida*, since every other Voice was bound to follow its lead. Composers of the 15th and 16th centuries wrote Fugues of this kind with almost miraculous ingenuity,[5] sometimes making the imitating Voice follow the *Guida* upside down; sometimes, backwards; sometimes, missing every other note. In these cases, the only direction given to the singer was conveyed in an enigmatical Inscription or Motto, such as *Vade retro Sathanas!*[6] to show that the second Voice was to begin at the end, and sing backwards; or, *Decimas reddo omnia quæ*

[5] See the account of Byrd's *Non nobis Domine*, at p. 81.

[6] 'Get thee behind, Satan!'

possideo,[7] to indicate that one Voice was to sing at the Interval of a Tenth below the other.

It was against absurdities such as these that the Council of Trent protested. In the Golden Age, nearly all the finest *Masses* were written with a *Kyrie, Sanctus, Benedictus,* and *Agnus Dei,* in Real Fugue of the Free kind, and a *Gloria,* and *Credo,* in a more cursive style, with occasional Points of Imitation only. The *Improperia,* and many parts of the *Lamentationes,* were written in plain Counterpoint, of the First Order; but the *Motet,* sung, like the Gradual, between the Epistle and Gospel, was generally a Free Real Fugue, of very elaborate construction; and the *Full Anthem* of the English School resembled it very closely. The *Madrigal* was lighter in style; and, though full of effective Points of Imitation, made but little attempt at ingenuity of contrivance. The *Villanella,* and *Balletta,* were lighter still.

Without the Theoretical Works of the period, we should understand but little of this beautiful Music; but, the *Musicæ activæ Micrologus* of Ornithoparchus, [1517], the *Toscanello* of Pietro Aron [1529], the *Dodecachordon* of Glareanus [1547], the *Institutioni armoniche* of Zarlino, [3 Books; 1558. 1562. 1573], the *Pratica di Musica* of Zacconi [2 Books; 1592. 1622], our own Morley's *Plaine and Easie Introduction to Practicall Musicke,* [1597], the very rare *El Melopeo* of Cerone, [1613], and other similar works, give us a clear insight into its mysteries, especially with regard to the Rules of *Cantus fictus* or *Musica ficta,* that enable us to supply, with certainty, the accidental Sharps and Flats, which the older writers omitted, on principle, (seeing that the singers of the age knew perfectly well where to introduce them,) and which the singers held in such contempt, that they called them *Signa asinina*—*Asses' marks.* We are also greatly assisted in this, and

[7] 'I pay tithes of all I possess.'

other similar difficulties, by the traditions of the Sistine Chapel: for, the unbroken succession of the thirty-two famous *Capellani Cantores* who represent the Pontifical Choir enables them to sing the *Missa Papæ Marcelli*, and the *Lamentationes*, and the *Improperia*, and the wonderful *Miserere* of Allegri, as they were sung when first composed; and recent events tend to prove that their venerable traditions are not likely to be lost.

Section IV.—The Epoch of Monodia.

(Illustrating Chapters X.—XII.)

The little coterie that met at the Palazzo Bardi, in Florence, repudiated both the rich Harmonies, and the ingenious Imitations, cultivated by the Polyphonic Schools, and accompanied their Voices only with a *Basso continuo*, or Figured Bass, which differed but little from that used for Unaccompanied Recitative (*Recitativo secco*) in the time of Handel, except that the figures 11, 12, 13, were substituted for 4, 5, and 6, when those Intervals occurred in the Octave above, as shown in Fig. 28. p. 126.[8] The Dramatic Music of this period has already been fully discussed. One of its most characteristic manifestations was, the Dramatic Cantata, for a single Voice, with a very slight Accompaniment—an Art-form undoubtedly older than either the Opera, or the Oratorio.

Section V.—The Epoch of the Polyodic Schools.

(Illustrating Chapters XVIII.—XXI.)

By a not unnatural process of reaction, the meagre Har-

[8] It has been said, that the Unprepared Chord of the Dominant Seventh is to be found in the Compositions of Giovanni Mouton, who flourished nearly a century before Monteverde; but we ourselves have not been fortunate enough to meet with an example. See p. 98.

monies, and threadbare Accompaniments of the Monodic Style, led to the invention of the modern system of Part-writing described at pp. 208—212.

The great Art-form to which this system gave rise was, the Tonal Fugue—so called, because the Answer, (*Comes*), instead of reproducing the exact Intervals proposed by the Subject, (*Dux*), modifies them, in accordance with the Tonality of the Scale in which it is written.

Eight essential elements enter into the structure of the Tonal Fugue: viz. (1) The Subject, (2) The Answer, (3) The Counter-Subject, (4) The Codetta, (5) The Free Part, (6) The Episode, (7) The Stretto, and (8) The Pedal, or Organ-Point. Besides these, there are innumerable Devices, which, though not essential to the conduct of the Fugue, are very valuable accessories.

The Subject is generally longer than that of the older Real Fugue; and frequently consists of two members, distinguished by a well-marked cæsura. When the Tonic of the Scale occupies a prominent position in the Subject, the Answer replies with the Dominant; and *vice versâ*. Thus, should the Subject, in the Key of C, begin with the notes, C. G, the Answer will reply with G. C; answering a Fifth by a Fourth, or *vice versâ*. It is this peculiarity which constitutes the Tonal Answer, and the Tonal Fugue.[9]

The Counter-Subject is a subordinate Theme, destined to accompany the Subject and Answer in all their evolutions, after the first plain statement of the former; and, since it will sometimes appear above the Subject, and sometimes

[9] There are certain Subjects which will not admit of a Tonal Answer. In these cases, modern Composers give the answer, as in Real Fugue, though conforming, in all other respects, to the conduct of the Tonal Fugue. Handel's *Amen Chorus* affords a magnificent example of this mode of treatment.

below it, it must necessarily be written in Double Counterpoint. Should there be two, or three Counter-Subjects, they must, for the same reason, be written in Triple or Quadruple Counterpoint. The Codetta is a short passage employed for the purpose of joining the Subject to the Counter-Subject. The term, Free Part, is applied to every Part which, having stated the Subject and Counter-Subject in due course, is permitted to proceed, for a time, in any direction most convenient to the Composer. The Episode is an intermediate passage, in which neither the Subjeet nor the Counter-Subject are introduced; but, the Episodes, in a well-conducted Fugue, are always suggested by the Subject, or one of the Counter-Subjects. The Stretto is a passage in which the Subject and Counter-Subjects are woven together, in close Imitation, resembling that of a Canon. The Pedal, or Organ-Point, is a long note—almost always either the Tonic, or the Dominant—sustained, in the Bass, through several bars, and frequently, though not of necessity, serving as the foundation of the Stretto.

In a regularly-constructed Fugue, the Parts begin by entering, one after the other, with the Subject, and Answer, alternately. After performing this indispensable duty, each Part proceeds, by aid of the Codetta, to a Counter-Subject; after which, it is left, for the moment, free. This part of the Fugue is called its Exposition; and the order in which the Parts enter, one after the other, is called their Repercussion. Should the Fugue be very regularly developed, each Part which entered with the Subject now reappears with the Answer, and *vice versâ;* the order of the Repercussion being either retained unchanged, or reversed. The Fugue may now be relieved by Modulations to the Attendant Keys, or by occasional Episodes, or by the introduction of some ingenious Devices, such as the Inversion of the Subject in Contrary Motion, or the use of the figure called

Diminution, in which the Subject appears in notes half their original length, or Augmentation, in which the length of the notes is doubled. Here also may be introduced the Stretto, often followed, as the Fugue approaches its conclusion, by a second, or third Stretto, closer than the first, and supported by the Organ-Point.

It will be readily understood that this form of Composition affords scope for the exercise of great ingenuity and learning. Many of the noblest Choruses of Bach and Handel are Tonal Fugues; and Composers of the 18th century used the same form for much of their Instrumental Music, whether written for the Organ, the Harpsichord, or the Full Orchestra.

Section VI.—The Epoch of the Development of Instrumental Music.

(Illustrating Chapters X.—XXII.)

After the Invention of the Cantata, the Opera, and the Oratorio, the development of Instrumental Music was very rapid. Its early attempts were based upon Dance-Tunes, which, for considerably more than a century, represented its most important productions, passing, during that time, through many modifications both of form, and treatment.

One of the best known of these interesting Movements was the *Minuet,* (Fr. *Menuet,*[1] Ital. *Menuetto*); a French Dance Tune, in $\frac{3}{4}$ Time, consisting of two Strains, each beginning, in old examples, on the first beat of the bar, but sometimes, in later ones, on the third. Some Minuets, of not very early date, were written in $\frac{3}{8}$ Time; but the *Tempo* was always slow. Each Strain usually contained eight bars; and both were repeated. Sometimes, the first Strain modulated to the Scale of the Dominant; but, more gene-

[1] From *menu*, small; in allusion to the dainty little steps of the Dance.

rally, both sections ended with the Tonic Cadence. The two finest Minuets in existence are, Handel's, in *Samson*, and Mozart's, in *Il Don Giovanni*.

The *Sarabande*, (Ital. *Sarabanda*), was a still slower and more stately Dance, of Spanish origin, usually written in $\frac{3}{2}$ Time. Like the Minuet, it consists of two Strains, both repeated, and both beginning on the first beat of the bar. Exceptions to this rule are very rare.

In the *Suites* of the 18th century, the Sarabande was usually followed by a Giga.

The *Giga*, (Fr. *Gigue*, Eng. *Jig*), derives its name from the *Geige*, or early German Fiddle. It consists of two lively *Strains*, in $\frac{12}{8}$, or, less frequently, in $\frac{6}{8}$, or $\frac{3}{8}$ Time; both of which are repeated, the first often ending in the Scale of the Dominant. Gigas of later date often introduce effective Points of Imitation between the Bass, and the upper parts.

The *Loure*[2] derives its name from a kind of Bagpipe, not unlike the Musette. It consists of two repeated Strains, like those of the Giga; but, its *Tempo* is slower, and it is generally written in $\frac{6}{4}$ Time—rarely, in $\frac{3}{4}$.

The *Pavane*, (Eng. *Pavan*, or *Pavin*, Ital. *Padovana*), was a very slow and stately Dance, consisting of three Strains, written in Alla breve Time, with four Minims in the bar, as indicated by the barred Semicircle, ₵. Each Strain, according to Morley, consisted of eight, twelve, or sixteen Semibreves, (i.e. four, six, or eight bars); and each of the three Strains was repeated. The Dance is said to be of Spanish origin, and the name to be derived from the Latin, *pavo*, a peacock; but, its Italian title would seem to connect it with Padua. The Pavane is usually followed by a Galliard.

The *Gagliarda*, (Fr. *Gaillard*, Eng. *Galliard*), was a

[2] Said to be a corruption of *l'outre*—the original name of the Instrument described in the text.

Roman Dance-Tune, for which reason it is sometimes called the *Romanesca.* It consisted of two Strains, of a merry rollicking character, in $\frac{3}{4}$ Time; both beginning on the third beat of the bar, and both repeated. A few examples have been found in Common Time.

The *Branle,* (Ital. *Branla,* Eng. *Brawl*), was an old French Dance-Tune, in Common Time, consisting of two Strains, generally of four bars each, though examples have been preserved, in which the first Strain is longer than the second. Both parts began on the first beat of the bar; and both were repeated.

The *Chaconne,* (Ital. *Ciaccona*), generally supposed to be of Basque origin, consisted of a single slow Strain, in $\frac{3}{4}$, or $\frac{3}{2}$ Time, four or eight bars in length, beginning on the first beat of the bar, and followed by a series of Variations, usually very numerous, and almost always built upon a Ground Bass—*i.e.* a Bass in which the same notes were constantly repeated, from beginning to end. Some very fine examples will be found among the Chamber Music of Handel and Bach.

The *Passecaille,* (Ital. *Passacaglia*), closely resembled the Chaconne, in style, and construction; but its *Tempo* was slower, its single Strain frequently began on the third beat of the bar, and its Variations were not always built upon a Ground Bass.

The *Gavotte,* (Ital. *Gavotta*), is said to have originated in Dauphiné. The Tune consisted of two Strains, in Common Time, with two beats in the bar, as indicated by the barred Semicircle, ₵; each phrase beginning and ending at the half-bar. Both Strains were repeated; and, sometimes, the first modulated to the Scale of the Dominant. The *Tempo* was that of a *danse grave.*

The *Bourrée* differs from the Gavotte, chiefly, in that it is written in Common Time, with four beats in the bar, as in-

dicated by the unbarred Semicircle, C ; and, that the two Strains of which it consists begin on the fourth beat of the bar, and end on the third. Its *Tempo* is also much faster than that of the Gavotte; for which, nevertheless, it is frequently mistaken, through neglect of the rhythmic differences by which the two Dances are distinguished.

The term, *Musette,* is frequently applied to a second Gavotte, or Bourrée, written upon a Drone Bass, and used alternately with the first, after the manner of what is now called a 'Minuet and Trio.' The name is derived from a kind of soft-toned Bagpipe, called the *Musette,* or *Cornemuse* (Ital. *Corna-musa*), much used in France, Italy, and Switzerland. Handel and Bach have left us some very beautiful examples.

The *Allemande,* (Ital. *Danza Tedesca,* Germ. *Deutscher Tanz*), is of three different kinds. (1). The first is a Dance of Swabian origin, in $\frac{3}{4}$ Time; the parent of the slow Waltz, or Ländler, danced, by our Grandfathers, and Grandmothers, at the Waterloo Ball, to the delicious little Tunes composed by Mozart, and Beethoven, and Schubert. It would be difficult to find a more perfect example of the style than Weber's *Waltz* in the First Act of *Der Freischütz.* (2). The second is a species of lively German *Contredanse,* in $\frac{3}{4}$ Time. (3). The third—the Terpsichorean character of which has been hotly denied—is a Tune, in Common Time, (C), consisting of two Strains, each of which begins with one, two, or three, short starting notes, generally Semiquavers. The first Strain, generally shorter than the second, modulates to, and ends in, the Scale of the Dominant, or Relative Major; and the second ends with similar passages to the first, transposed into the Scale of the Tonic or principal Key. Both Strains were, as usual, repeated. The importance of this form, in the Technical History of Music, is infinitely greater than that of any other which we have hitherto

had occasion to describe. In the *Suites* of the 18th century, it is usually followed by a Courante.

The *Courante,* (Ital. *Corrente*), is scarcely less significant, in Technical History, than the Allemande; and, like it, consists of two Strains, with the usual repetition, the first of which, generally shorter than the second, ends in the Scale of the Dominant, or Relative Major, while the second ends with the same passages, transposed into the original Key: only, it is almost always in $\frac{3}{4}$, or $\frac{3}{8}$ Time.

The *Air et Doubles* was a Melody; generally in two repeated Strains, the first of which modulated to the Dominant, or Relative Major; but, in any case, followed by a series of Variations, called *Doubles,* because each pair, written in a more advanced Order of Counterpoint than its predecessor, proceeded in notes of doubled velocity. Some Doubles of extraordinary difficulty, founded on the six notes of the Hexachord, by Dr. John Bull, the reputed Composer of *God save the King,* will be found in *Queen Elizabeth's Virginal Book;* but the finest and most celebrated example on record is, the last Movement of Handel's *Eighth Suite,* in E Major—the so-called Harmonious Blacksmith.

Composers, of the 18th century, delighted in weaving four or five of these Dance-Tunes into a *Suite;* introducing them by a *Prélude,* followed by an *Allemande,* and *Courante,* and ending with a *Sarabande,* and *Giga,* a *Gavotte,* an *Air et Doubles,* or a *Tonal Fugue.* Handel and Bach have left us innumerable *Suites,* of this kind. The *Overture* of the 18th century—said to have been invented by Lulli, but certainly perfected by Handel—usually began with an introductory *Grave,* followed by a *Tonal Fugue,* and terminating with a *Minuet,* or other *Dance-Tune,* of one of the forms we have attempted to describe.

Section VII.—The Epoch of the Classical Schools.

(Illustrating Chapters XXIII.—XXX.)

From the humble element of the Dance-Tune was developed the great Art-form which reached its culminating point in Beethoven's Ninth Symphony. Haydn's development of the Sonata-form, upon the lines of the Allemande and other highly-organised Dance-Tunes, has been sufficiently described at pp. 267—269; but, only with reference to the first, and most important Movement of the Sonata, and its orchestral analogue, the Symphony. The Second Movement was an Andante, or Adagio, the form of which was less strictly defined, and subject to great variety of treatment. The Third was a Minuet, in two Strains, followed by a Second Minuet, also in two Strains, analogous, in intention, to the Musette added to the Gavotte, or Bourrée, but called the Trio, either because, in certain old examples, it was written in three-part harmony, or, because it formed a third part to the two divisions of the First Minuet. Both the Strains of the First Minuet were repeated, as well as those of the Trio; and, after the conclusion of the latter, the First Minuet was played through again, but, in the form of a *Da Capo,* this time, without the repetition of the two Strains. The Minuet and Trio were followed, in the full Sonata-form, by the Rondo, or Finale, the form of which differed from that of the First Movement, chiefly, in that its leading Subject—always complete and self-dependent—was repeated, in the principal Key, not only at the Reprise, but, at the end of every great section of the Movement, *ex. gr.* after the conclusion of the first part, and, generally, after the termination of the second, also.

The *Classical Sonata,* properly so-called, was a Composition written, in this form, for one, or two instru-

ments: *ex. gr.* a Piano-forte, alone; or, a Piano-forte and Violin.

The *Quartett* was, virtually, a Sonata for two Violins, Viola, and Violoncello. When there was no Second Violin, the Composition was called a *Trio.* When written for Piano-forte, Violin, and Violoncello, it was called a *Piano-forte Trio.*

The *Symphony* was a Composition, in similar form, for the full Orchestra, very highly developed, and abounding in passages of rich and varied Instrumentation.

Beethoven, in his later Sonatas, and Symphonies, frequently substituted, for the Minuet, a Presto, in $\frac{3}{4}$, or, less generally, $\frac{2}{4}$ Time, which he called the *Scherzo.*

The *Concerto* was written for a Solo Instrument, accompanied by the full Orchestra; and, except for certain differences rendered necessary by the alternation of the passages written for the principal Instrument with those played by the Band—technically called, the *Solo* and *Tutti* passages—it followed the Sonata-form very closely. The chief difference lay in the opening Tutti, in which all the Subjects of the First Movement were presented, in their proper Keys, before the first important Solo began. There was also an important difference, near the end of the First Movement, where the Orchestra paused, on the Chord of the $^{6}_{4}$, and then remained silent, while the Soloist executed a long extempore *Cadenza,* in which he introduced all the Subjects of the Movement by turns. The Slow Movement varied, in form, like that of a Symphony. There was no Minuet, or Scherzo; and the *Finale* was usually in the Rondo form, and sometimes introduced another extempore *Cadenza.*

The *Classical Overture* very much resembled the First Movement of a Symphony; only, that the division between the first and second parts was less clearly marked, and the first part was not repeated.

The *Classical Opera* discarded the *Da Capo;* but the form of the Airs, Duets, and Finales, was still very regular, and the division of the piece into Movements complete in themselves was scarcely less constant than in the time of Handel.

The full Orchestra of the Classical period comprised a stringed band, consisting of First and Second Violins, Viola, Violoncello, and Contra-Basso; strengthened by two Flutes, two Oboes, two Clarinets, two Bassoons, two, or four Horns, three Trombones, two Trumpets, and a pair of Tympani, or Kettle-Drums. Sometimes, a Flauto Piccolo was added, or a Corno Inglese, or a Corno di Bassetto, or a Double-Bassoon (*Contra-Fagotto*)—as in *Fidelio.*

A superficial examination of the later works of Beethoven —more especially the great instrumental productions of his Third Period—might possibly lead to the idea that his treatment of the Sonata-Form was subversive. But it was not so. He simply enlarged the scope and capabilities of a design which plainly underlies the deepest inspirations of his genius; developing its latent powers in directions previously unexplored; expanding its resources to an extent apparently unlimited; but never relinquishing his grasp of its essential features. Thus, for the intentionally vague and expectant 'Introduction' of Haydn, and Mozart, he frequently substitutes a long and highly-developed Movement. Where Haydn and Mozart take no pains to conceal the sectional arrangement of their line of argument, he binds his Subjects so closely together that the points of junction are imperceptible. The sections are there. But, the whole mass of matter is so highly organised that its articulations appear as essential elements of its general contour. The Coda is no longer a brief prolongation intended to accentuate the close of the Movement; but, the presentation of the leading idea in a new, and frequently

quite unexpected light. In like manner, and with like intention, he frequently introduces long Episodes, which, however irrelevant they may appear at first sight, always exercise an important bearing upon the development of the principal idea. Of his substitution of the Scherzo for the Minuet we have already spoken; and this, too, was the product of a well-considered design. A Minuet of the old unpretending form would have contributed very little towards the elucidation of the great problem propounded, and answered, in the Ninth Symphony. Beethoven availed himself of these resources, and many more, in the Sonata, the Overture, the Symphony, the Concerto, the Quartett, and all other great instrumental pieces, as if for the very purpose of demonstrating the infinite elasticity of Haydn's great invention. To him, therefore, we are indebted, not for the destruction of the Sonata-Form, but, for its exposition in the most perfect state of development it has yet attained.

Section VIII.—The Epoch of the Imaginative and Romantic Schools.

(Illustrating Chapters XXII.—XXXVII.)

The Imaginative and Romantic Elements represent the union of Music with Poetry. Without them, Music may be likened to Undine, as she appeared on the evening before her heart was opened to the all-absorbing power of Love—a Creature of ineffable beauty, but, without a soul. It is by their inspiration that Art has achieved its most glorious triumphs. Their presence is discernible, in a greater or less degree, in the works of all the great Composers, from Palestrina[3] downwards. But, it was Beethoven who first made them ruling powers, in the domain of Instrumental Music; and Weber, who first gave them dominion over

[3] Consult Palestrina's Madrigal, *Alla riva del Tebro.*

the Opera. It is important that the distinction between Imagination, and Romanticism, should be very clearly understood; and the line which separates them from Realism—so often substituted for them by uninspired pretenders—very plainly defined. The greatest of the great very rarely descend to absolute Realism. Haydn's Cock, in *The Seasons,* and Beethoven's Cuckoo, in the *Pastoral Symphony,* and Mendelssohn's Donkey, in the *Midsummer Night's Dream,* are among the few splendid exceptions that prove the value of the rule. The Great Masters appeal, through the mysterious sympathies of sound, to the soul of the hearer—not to his material ear. But, the Imaginative and Romantic Schools do not make their appeal in exactly the same way. The method pursued by the one is subjective; that adopted by the other, objective.

The Imaginative Composer does not—cannot—attempt to paint a picture; for, the Scenery and Action of his Tone-Poem have no real existence. Drawn entirely from the region of his own inward vision, they can be comprehended only by those who, led by resistless power of sympathy, are able to follow him into that region. To these alone does he speak. Powerless to communicate his ideas in words, he expresses them in Music; enduing sound with all the passionate utterances denied to human language; and leading his hearers into a world filled with depths of Poetry, accessible only to those who can think, and feel, and suffer with him. And every one of these kindred spirits understands his message, though none can ever tell us what he understands.

The Romantic Composer, on the other hand, paints a picture, which—however highly it may be idealised, poetised, transcendentalised if you will—has, or may have a real and visible prototype, a true and tangible expression,

in the external world. He paints this picture with the richest colours his orchestral palette can command; enchants us with its shimmering beauty; makes us tremble at the depths of its fathomless shadows; excites us to frenzy with a crash of Drums and Trumpets; or fills us with a nameless horror, as the Viola trembles beneath the long-drawn sighs of the muted Violins. And we see what he means us to see, as plainly as if the Scenery and the Action were presented to our bodily eyes.

Let anyone who doubts the truth of what we have said, compare the *Scherzo* of Beethoven's *Seventh Symphony* with the Storm, in the *Sinfonia pastorale.* No human tongue can explain the meaning of the first—one of the greatest triumphs of the pure Imaginative School. No language can explain the depth of thought enshrined in those awful notes sustained by the Horns in that wonderful episode in D Major. We can only listen—and understand. But, the Storm we can see, and feel. The drenching rain, the rolling thunder, the crash of the hail, make themselves evident to our bodily senses: and we *see* the rainbow—not painted, but, with the light of Heaven shining through it.

Beethoven is one of the few Great Masters who have succeeded in writing perfect Dramatic Music, apart from the Stage. Gluck, first, and, in later times, Weber, and Spohr, and Marschner, Gounod, and Wagner, and other gifted geniuses, devoted their chief attention to its union with the legitimate Musical Drama. And thus it happens that we find magnificent examples of it, not only in the Opera, but, in the Symphony, the Concert-Overture, and even the Sonata.[4]

[4] Those who wish to pursue the subject farther are recommended to study the excellent article, ROMANTIC, in Sir George Grove's *Dictionary of Music and Musicians.*

Section IX.—The Latest Form of Technical Development.

(Illustrating Chapter XXXVII.)

Yet one more form of technical development claims our attention, before we close our brief Synopsis of its history.

In the Overture to *Il Don Giovanni*, Mozart presents us with the phrase, which, in the last Finale, announces the appearance of the terrible Statue. In the Overture to *Die Zauberflöte*, he introduces the Masonic Signal which gives the tone to the entire Drama. In the Overture to *Der Freischütz*, Weber introduces the weird passage which invariably announces the presence of the Fiend, Zamiel. Modern critics apply the name 'Leading-Theme' (Germ. *Leit-Motif*) to a passage thus employed; and the employment of such passages is, at the present moment, almost universal, in Music of all kinds.

This increased demand for the Leading-Theme is due to the influence of Wagner, who has used it, more especially in his later Operas, with striking effect. We can scarcely illustrate his employment of the device more clearly than by calling attention to the opening phrase of the Instrumental Prelude in *Tristan und Isolde*. This ravishingly beautiful passage, three bars only in length, is so closely interwoven into the dramatic texture of the story, that it occupies the listener's mind from the first moment, to the last; and the skill with which it is combined with other Themes, and made to contribute, with them, to the polyodic richness of the Orchestral Accompaniments, is simply marvellous. This polyodic treatment of phrases such as that of which we are speaking, is one of the most characteristic features of Wagner's style—technically speaking, the most characteristic of all; for he weaves them together, as Bach

wove his Counter-Subjects, with never-failing ingenuity, and always—and this is the point on which sufficient stress has not been laid by his analysts—always with an effect so striking, that the true expression of the passage cannot fail to be understood, even by those who have not troubled themselves to trace the involutions of the Theme. A remarkable example of the ingenious use of certain Themes, treated after the manner of Counter-Subjects, will be found in the Riot-Scene, in *Die Meistersinger*. But, perhaps the finest example of all is, *Siegfried's Trauermarsch*, in the *Götterdämmerung;* which strikes the ordinary listener as one of the most plaintive wailings for the Dead that ever were imagined; and, when its 'Leading-Themes' are unravelled, reveals, to the dramatic student, the whole career of Siegfried, from his childhood to his early death.

It is manifest, that such a system as this can only be manageable in the hands of an inspired Master. In those of an imitator, the 'Leading-Themes' serve no better purpose than that of labels, used for the purpose of distinguishing one character from another.

INDEX

AND

CHRONOLOGICAL TABLE.

INDEX

AND

CHRONOLOGICAL TABLE.

A.

Aaron, (or Aron), Pietro [*flor. circa* 1510—1540], 482.

Abel, Karl Friedrich (Viola da Gambist), [1725—1787].

Abel, Thomas [*Ob.* 1540], 79.

Abencerrages, Les (Cherubini's), [1813], 381.

Abhandlung von der Fuge (Marpurg's), [1753. 1754. 1756].

Abschied Symphonie (Haydn's), [1779], 263.

Abu Hassan (Weber's), [1811], 335.

Abuses in Church Music, 64—65. 73—74.

Académie Royale de Musique, L' [1669—], 160—161. 295 *et seq.*

'Academy of Antient Musicke,' The [1710—1792], 198.

Academy of Music, The Royal [1720—1728], 230—232.

Academy of Music, The Royal [founded 1822], 472 (*note*).

Accent (or *Cantus*), of the Epistle, Gospel, and Prayers, 480.

Aci e Galatea (Handel's), [1708], 225.

Acis and Galatea (Handel's), [1720], 230. 233.

Adam, Adolphe Charles [1803—1856], 417.

Adam de Fulda (Polyphonist), [1460—1537 ?].

Adam de la Hale (Troubadour), [1240—1287 ?].

Adami, Andrea (Historian of the Sistine Choir), [1664—1742].

Adams, Thomas (celebrated Organist), [1785—1858].

Æschylus [B.C. 525—456], 6. 7. 477.

Africaine, L' (Meyerbeer's), [1865], 424—425.

Agazzari, Agostino (Polyphonist), [1578—1640].

Agnus Dei (of the Mass), The, 480.

Agricola, Alexander [*circa* 1470—1530], 55

Agrippina (Handel's), [1708], 224.

Aichinger, Gregor (Polyphonist), [1565—1620].

Air et Doubles, The (Air with Variations), 263. 490.

Albrechtsberger, Johann Georg [1736—1809], 308.

Alceste (Gluck's), [1767], 254.

Alcestes (of Euripides), [B.C. 438], 7.

Alchymist, Der (Spohr's), [1830], 346.

Alcina (Handel's), [1735], 232.
Alcock, Dr. John [1715—1806], 320.
Aldrich, The Very Rev. Dr. Henry [1647—1710], 187.
Alessandro (Handel's), [1726], 231.
Alexander Balus (Handel's), [1743], 234.
Alexander's Feast (Handel's), [1736], 234.
Alfonso und Estrella (Schubert's), [1822], 330.
Alfred (Arne's), [1740], 312.
Ali Baba (Cherubini's), [1833], 381. 383.
Alla Trinità beata, 124.
Allegri, Gregorio [1588—1652], 100. 483.
Allegro, Il Penseroso, ed Il Moderato, L' (Handel's), [1740], 235.
Allemande, The, 267. 489.
Allison, Richard [16th and 17th centuries], 92.
Almira (Handel's), [1705], 223—224.
Alypius [*flor.* A.D. 115], 8.
Amadigi (Handel's), [1715], 228.
Amati, Andrea [1520—1577], 135.
Amati, Antonio [1565—1620], 135.
Amati, Geronimo, 135.
Amati, Niccolo (the Elder), 135.
Amati, Niccolo (the Younger) [1596—1684], 136.
Ambros, August Wilhelm [1816—1876], v. 54. 73,
Ambrose, Saint [340—397], 15.
Ambrosian Chaunt, The, 17.
Amen Chorus (Handel's), 245. 484.
Ammeto (Handel's), [1727], 231.
Amphion Anglicus (Dr. Blow's), [1700], 178.
Anacreon (Cherubini's), [1803], 381.
Anerio, Felice [1560—1630 ?], 60.
Anerio Francesco [1567—1606 ?], 60.
Anfossi, Pasquale [1729—1797], 385.
Anglican Chant, The, 86. 175—176.
Anima e del corpo, La Rappresentazione dell' [1600], 102. 125—128.
Animuccia, Giovanni [1500 ?—1571], 58. 124.
Answer (*Comes*), of the Tonal Fugue, 484.
Anthem, English, The Full, 482.
Anthem, The Verse [17th century], 176—177.
Anthems, The Chandos (Handel's), [1718—1720], 230.
Antibuffonistes, The, 257.
Antigone (of Sophocles), [*circa* B.C. 450], 7.
Antigone (Mendelssohn's), [1841], 356.
Antiphon (Fr. *Antienne*), 16. 62. 479.
Antiphonarium Romanum, 16. 88. 480.
Antistrophes of the Greek Chorus, 478.
Appoggiatura, Modern use of the, 210.
Archadelt, Jacques [*circa* 1490—1560], 55.
Archiliuto, The, 131—132.
Arezzo, Guido d' [*circa* 1000—1050], 27—30.
Aria d'agilità, The, 250.
Aria agitata, The, 250.
Aria di bravura, The, 250.
Aria cantabile, The, 249.
Aria concertata, The, 250.
Aria d'imitazione, The, 250.
Aria infuriata, The, 250.
Aria di mezzo carattere, The, 249.
Aria di nota e parola, The, 250.
Aria parlante, The, 250.
Aria di portamento, The, 249.
Aria senza accompagnamento, The, 250.

Aria di strepito, The, 249.
Aria all' unisono, The, 250.
Arianna, or Ariadne (Handel's), [1734], 232.
Arianna (Monteverde's), [1607], 107—109.
Ariodante (Handel's), [1735], 232.
Ariosti, Attilio [1660—1730?], 231.
Aristides Quintilianus [*flor.* A.D. 110], 8.
Aristoxenus [*flor.* A.D. 300], 8.
Armide (Gluck's), [1777], 257.
Arminio (Handel's), [1737], 232.
Arne, Dr. Thomas Augustine [1710—1778], 311 *et seq.*
Arne, Master [1733], 312.
Arnold, Dr. Samuel [1740—1802], 473.
Aron, Pietro [*flor. circa* 1510—1540], 482.
Arpa (Harp), The, 132. 134.
Arpichordum, The, 134.
Artamene (Gluck's), [1743], 251—252.
Artaserse (Gluck's), [1741], 251.
Artaxerxes (Arne's), [1762], 313—314.
Arthur, King (Purcell's), [1691], 184.
Artificial Voices, Soprani, and Contralti, 249.
Artusi, Giovanni Maria (Contrapuntist), [*flor.* 1600].
Ascanio in Alba (Mozart's), 272.
Asses' marks (*Signa asinina*), 482.
Astorga, Emanuele d' [1681—1736], 198.
Atalanta (Handel's), [1736], 232.
Athaliah (Handel's), [1733], 234.
Athens, Dramatic Performances at, 5 *et seq.* 477—479.
Atterbury, Luffmann [*Ob.* 1796—], 432.
Attwood, Thomas [1767—1838], 101. 432.
Atys (Lulli's), [1676], 160.
Atys (Piccini's), [1780], 293.
Auber, Daniel François Esprit [1782—1871], 415—416.
Augustine, Saint (Hymnologist), [354—430].
Authentic Modes, The, 17 (*note*).
Ave gloriosa Mater [13th century], 46. 75.
Axur, Re d' Ormus (Salieri's *Tarare*), 276.

B.

B, the German name for B♭, the *B molle* of the Hexachord, *q.v.*
B durum, vel *B quadratum* (*B mi.* B♮. In German, H). See Hexachord.
B molle, vel *B rotundum* (*B fa* B♭. In German, B). See Hexachord.
'Baal-worship in Art.' (The Prince Consort's note), 365—366.
Babylon, The Fall of (Spohr's *Der Fall Babylons*), [1842], 346.
Bacchius [*flor.* A.D. 40], 8.
Bach, Johann Sebastian [1685—1750], 239 *et seq.* 303—304.
Bach, Johann Ambrosius [1645—1695], 239.
Bach, Johann Christoph (Uncle of J. S. B.), [1645—1693], 238—239.
Bach, Johann Christoph (Brother of J. S. B.), [1671—1721], 239—240.
Bach, Johann Christoph Friedrich (Son of J. S. B.), [1732—1795] 244.
Bach, Johann Christian [1735—1782], 244—287
Bach, Carl Philipp Emanuel [1714—1788], 244. 267. 286.
Bach, Wilhelm Friedemann [1710—1784], 244.

Bach and Handel compared, 244—245.
Bach Choir, The [1875—], 68. (*note*).
Bach Society, The [founded 1849], 444.
Bach's style of Part-writing, 224—245.
Bagpipes, The, 134.
Bai, Tommaso [*Ob.* 1713].
Baini, The Abbé Giuseppe [1775—1844], 73.
Balfe, Michæl [1808—1870], 436.
Ballad Opera, The English, 315.
Ballet comique de la Royne [1581], 148. 150.
Barbiere di Siviglia, Il (Rossini's), [1816], 393.
Bardi, Giov., Conte di Vesnio [16th and 17th centuries], 103. 125.
Barnard, The Rev. J. [*flor.* 1641], 163.
Barnett, John, 437—438.
Bars, The first use of, 105.
Bassanello, The, 133.
Bassiron, Philipp [15th century].
Basso continuo, 102. 483.
Bassoon, The, 133.
Bassoon, The Double, 133.
Bass-Pommer, The, 133.
Bates, Joah [1740—1799], 440.
Bateson, Thomas [*flor.* 1640], 80.
Bâton, First use of the, in England [1820], 347.
Battishill, Jonathan [1738—1801], 101, 320—321.
Battista, San Giovanni (Stradella's), [1670?], 154—155.
Bayreuth, The new Theatre at [opened 1876], 460.
Beard, John (celebrated Tenor), [1717—1741].
Beatrice di Tenda (Bellini's), [1833], 390.
Becker, Carl Ferdinand [1804—1877], 357.
Beethoven, Ludwig van [1770—1827], 279 *et seq.*, 287, 308.
Beethoven's modifications of the Sonata-Form, 268—269. 493—494.
Beethoven's three Styles, 280—283.
Beggar's Opera, The [1727], 314—315.
Beherrscher der Geister, Der (Weber's), [1811], 335.
Bellini, Vincenzo [1802—1835], 389—390.
Belmont und Constanze (Mozart's), [1782], 274—275.
Belshazzar (Handel's), [1745], 234.
Benda, Georg [1721—1795], 397.
Benedict, Sir Julius [1804—1885], 338 (*note*), 340 (*note*), 349. 438—439.
Benedictus (of the Mass), The, 480.
Benet, John [*flor.* 1599], 80. 92.
Benevoli, Orazio [*Ob.* 1672].
Bennett, Sir William Sterndale [1816—1875], 288. 442—446.
Benvenuto Cellini (Berlioz's), [1838], 428.
Berenice (Handel's), [1737], 232.
Berger, Ludwig [1777—1838], 349.
Berggeist, Der (Spohr's), [1825], 345.
Berlioz, Hector [1803—1869], 310, 427—428.
Bernabei, Giuseppe Ercole [*Ob.* 1690].
Bernacchi, Antonio [1790—1756], 386.
Berton, Henri Montan [1767—1842], 299.
Beza, Theodore [1519—1605], 90.
Bianchoys, Egydius [15th century], 53.
Biographie universelle des Musiciens (Fetis's), [1835—1844], v.
Birmingham Festival, The, 353. 365. 412.

Birthday Ode, The (Handel's), [1713], 227.
Biscroma (the Semiquaver), 34.
Bishop, Sir Henry Rowley [1786—1855], 434—436.
Bitterolf, 39.
Bizet, Georges [1838—1875], 426.
Blacksmith, The Harmonious (Handel's), [1720], 230.
Blondel de Nesle [12th century], 53.
Blow, Dr. John [1648—1708], 165. 177—178.
Bluebeard (Kelly's), [1798], 433.
Boccherini, Luigi [1740—1809].
Boëtius, Anitius Manlius Torquatus Severinus [A.D. 476—525], 23.
Boieldieu, François Adrien [1775—1834], 300—301.
Boito, Signor Arrigo, 453 (*note*).
Bombardon, The, 133.
Bordoni, Faustina (Signora Hasse), [1700—1783], 231. 248. 386.
Borromeo, S. Carlo, 59.
Bourgeois, Louis [*flor.* 1561], 90.
Bourrée, The, 267. 488—489.
Bow Thine Ear (Byrd's), 81.
Boy-Bishop of Salisbury, The, 120.
Boyce, Dr. William [1710—1779], 187. 320.
Braham, John [1774—1856], 342. 434.
Brahms, Herr Johannes, 290. 412.
Branle (Eng. *Brawl*), The, 267. 488.
Braut, Des Jägers (*Der Freischütz*), [1821], 336.
Braut von Messina, Die (Schumann's), 371.
Brescian Violins, 135.
Breve, First use of the, 34.
Brimle, Richard [16th century], 91.
British Museum, Library of the, 48 (*note*), 76.
Broadwood, Messrs. John, and Sons, 140. 286.
Broschi, Carlo (*detto* Farinelli), [1705—1782], 387.
Brossard, Sebastian de [1660—1730].
Bruch, Herr Max, 290. 412.
Brumel, Antonius [15th century].
Buffonistes, The, 257.
Bull, Dr. John [1563—1628], 80. 490.
Bulow, Herr Hans von, 290.
Buononcini, Giovanni Maria [1640—1678], 385.
Buononcini, Marc Antonio [1675—1726], 385.
Buononcini, Giovanni Battista [1672—1750 ?], 231. 385.
Bürger Poesie, 40.
Burney, Dr. Charles (1726—1814], iv. 124. 30 (*note*).
Buxtehude, Dietrich [1637—1707], 239. 240.
Byrd, William [1538—1623], 80.

C.

Caccini, Giulio [1558—1640], 102—103.
Cadences, Ancient and Modern, 100 (*note*).
Cadenza (of the Classical Concerto), 492.
Caduta de' Giganti, La (Gluck's), [1745], 252.
Cæcilian Society, The [founded 1785], 440.
Cæsura (a point of repose, separating two clauses of a musical phrase), 484.
Caffarelli (Gaetano Majorano *detto*), [1703—1783], 198.
Caffaro, Pasquale (Composer), [1708—1787].
Caldara, Antonio [1678—1763], 193. 194.

Caletti Bruni (*v.* Cavalli), 115.
Calife de Bagdad, Le (Boieldieu's), [1809], 301.
Callcott, Dr. John Wall [1766—1821], 101.
Calvin, John, Condition of Hymnody under, 90.
Cambert, Robert [1628—1677], 160. 295.
Canis, Cornelius [16th century].
Cannons, the seat of James, Duke of Chandos, 229.
Canon, Euclid's Section of the, 9.
Canon (or Limited Real Fugue), 47. 480—482.
Canons, Enigmatical, 481. 482.
Canons, Ingenious, 81. 481—482.
Cantata, The, 104. 483.
Cantatas, Bach's Church, 89. 241, 304.
Canterbury Pilgrims, The (Dr. C. V. Stanford's), [1884], 452 (*note*).
Cantiones Sacræ, (by Tallis, and Byrd), [1598], 81. 88.
Canto fermo, 51—52.
Cantus fictus, 482.
Cantus mensurabilis, 34.
Cantus planus, 17.
Capella, Martianus [*flor.* A.D. 479], 8.
Capellini, Michelagnolo [*flor.* 1627], 129.
Capuletti e Montecchi, I (Bellini's), [1830], 389.
Carafa, Michele [1785—?], 419.
Cardinals, The Commission of [1564], 65—68.
Carestini, Giovanni [1705—1758], 386.
Carissimi, Giacomo [1604—1674], 152—153.
Carmen (Bizet's), [1875], 426.
Carols, Mediæval, 88—89.
Caron, Firmin [15th century], 53.
Carpentrosso, Eliziario Genet detto Il (Polyphonist), [15th and 16th centuries].
Castor et Pollux (Rameau's), [1737], 204.
Catalani, Angelica [1779—1849], 387.
Catch Club, The [founded in 1761], 320.
Catel, Charles Simon [1773—1830], 302.
Cathedral Music (Dr. Arnold's, [1784], 473.
Cathedral Music (Dr. Boyce's), [1760—1778], 187. 320.
Catley, Miss Anne (Popular Singer), [1745—1789].
Causton, Thomas [*Ob.* 1569], 91.
Cavaillé-Col., Mons. (Organ-builder), 147.
Cavaliere, Emilio del [1550—1600], 102 *et seq.*
Cavalli, Pietro Francesco [1599—1676], 115—116.
Cavatina, The, 250.
Cecchina, La (Piccini's), [1760], 293.
Cembalo, The, 132. 139—141. 284.
Cenerentola, La (Rossini's), [1817].
Cerone, Domenico Pietro [1566—1613 ?], 482.
Cesti, P. Marc Antonio [1620—1669], 116—117.
Chaconne, The (Ital. *Ciaccona*), 488.
Chandos Anthems, The (Handel's), [1718—1720], 230.
Chandos, James, Duke of, 229.
Chansons populaires, 41.
Chant, The Anglican, 86. 175—176.
Chapel Royal, Choir of the, 165 *et seq.*, 233.
Charlemagne, The Emperor [*Ob.* 814], 16 (*note*).

Charles II., King (Coronation Anthems), [1661], 166—167.
Chaucer MS., The [13th century], 76.
CHERUBINI, LUIGI CARLO ZANOBI SALVADORE MARIA [1760—1842], 377—383.
Chezy, Frau von, 331. 338—339.
Child (or Chylde), Dr. William [1606—1697], 165.
Children of the Chapel Royal, 165 *et seq.*, 233.
Chitarone, The, 132.
Chivalry, The Laws of, 41.
Choir, The Papal, 45. 53. 58. 66.
Chopin, Frédéric [1809—1849], 289.
Chorale, The German, 89. 303. 304.
Choral Symphony, The (Beethoven's), [1824], 280.
Choristers, Captain Cooke's [17th century], 165 *et seq.*
Choron, Alexandre Etienne [1771—1834].
Chorus (χορὸς) of Greek Tragedy, 477—478.
Christians, Music of the early, 14 *et seq.*
Christus (Liszt's), 451.
Christus (Mendelssohn's), [1847], 367.
Christus am Oelberge (Beethoven's), [1803], 280.
Chromatic Genus, The Greek, 12 (and *note*).
Chromatic Intervals and Progressions, 210. 348.
Chrysostom, Saint (Hymnologist), 87.
Church Cantatas, Bach's, 89. 241. 304.
Cid, Le Grand (Mons. Massenet's), [1885], 451 (*note*).
CIMAROSA, DOMENICO [1749—1801], 372—377.
Circle, and Semicircle, used as Time-Signatures, 35.
Cithara, The Greek, 7.
Civitas sancti tui (Byrd's), 81.
Clari, Giovanni Carlo Maria [1669—1750?], 195. 385.
Clarino (a form of the Trumpet], 132.
Clarke, Jeremiah [*Ob.* 1707], 186.
Claudius Ptolomy [*flor.* A.D. 130], 8.
Clavecin, Le (The Harpsichord), 134. 139—141. 284.
Clavicembalo, or *Gravicembano*, The, 132, 139—141.
Clavichord (*Clavier*, or *Clavicytherium*), The, 134. 143—145. 221—222.
Clavier (The Clavichord), 143—144.
Claviorganum, The, 134.
Clefs (*Claves*), Origin of the, 33.
Clemens non Papa (Jacques Clément), [*circa* 1500—1555], 55.
Clementi, Muzio [1752—1832], 287.
Clemenza di Tito, La (Mozart's), [1792], 276.
Clifford, The Rev. James [*flor.* 1663], 171. 175.
Clochette, Le son de la [1581], 150.
Club Anthem, The [1664], 172—173.
Cobbold, William [*flor.* 1592], 80.
Coda, The, 268. 493.
Codetta (of the Tonal Fugue), The, 484.
Cœur de Lion, Richard [1157—1199], 38.
Cœur de Lion, Richard (Grétry's), [1784], 298.
Colonna, Giovanni Paolo [1640—1695], 153.
Columba (Mr. Mackenzie's), [1883], 452 (*note*).

Comala (Herr N. W. Gade's), [1846], 451 (*note*).
Combattimento di Tancredi, Il (Monteverde's), [1624], 110—113.
Come if you dare (Purcell's), [1691], 184.
Comes (The 'Answer' of a Fugue), 481. 484.
Comique, L'Opéra, 295 *et seq.*, 307.
Common Time, 35.
Compère, Loyset [15th century], 55.
Composition, Schools of, 50.
Comus (Dr. Arne's), [1738], 312.
Comus (H. Lawes's), [1634], 165.
Concerto, The Classical, 492.
Concerto drammatico (Spohr's), [1815], 344.
Concerto, The Hungarian (Joachim's), 451 (*note*).
Concerto in G Minor [1831], (Mendelssohn's), 352.
Concertos (Beethoven's), 280.
Concerts, The Crystal Palace [first organised in 1855].
Concerts, The Gewandhaus [originated 1781], 305. 353. 360.
Concerts, The Philharmonic [founded 1813], 347. 354. 357.
Conradi, Johann [*flor.* 1695], 306.
Conradin, Assassination of the Emperor [1267], 39.
Conservatorium der Musik, at Leipzig, 357. 359—364 (*notes*).
Conti, Francesco Bartolomeo, [1681—1732 ?], 385.
Conti, Gioacchino (*detto* Il Gizziello, famous Singer), [1714—1761.
Conti (or Contini) Ignaz (Composer), 1699—1759].
Contrabasso (Double Bass) The, 132. 138.
Contralto Voices, Artificial, 386.
Contrapuntal devices, 53. 64. 69. 81.
Contrepoint et Fugue, Cours de (Cherubini's), [1835], 382. 383.
Conversations-Lexikon, Musikalisches (Mendel's), [1870], v.
Convict, The (Imperial Choristers' School at Vienna), 327.
Convidado di Piedra, El (Tirso da Molina's), 181. 276. 373.
Cooke, Captain Henry [*Ob.* 1672], 164 *et seq.*
Cooke, Dr. Benjamin [1734—1793], 432.
Corelli, Arcangelo [1653—1713], 196.
Corna-musa, The, 133.
Cornet, The (used in English Church Music), 167.
Cornetto, The, 132.
Cosi fan tutte (Mozart's), [1790], 276.
Costa, Sir Michæl [1810—1883], 439. 441.
Cosyns, John [*flor.* 1585], 92.
Coucy, Raoul Chatelain de [12th century], 38.
Council of Trent, The [1542—1564], 58. 65.
Counterpoint, The Five Orders of, 52 (*note*).
Counterpoint, The Invention of, 45.
Counterpoint, the basis of modern Part-writing, 209 *et seq.*
Counterpoint, Mendelssohn's method of teaching, 361 *et seq.* (*note*).
Counterpoint, Wilful neglect of, in the 17th century, 101. 156—157. 210—211.
Counter-Subject (of the Tonal Fugue), 484—485.
Courante, The (Ital. *Corrente*), 490.
Coussemaker, Charles Edward Henri de [1805—1876], 76.

Cousser, Johann [1657—1727], 306.
Craen, Nicolaus (Polyphonist). [15th century].
Cramer, John Baptist [1771—1858], 288.
Creation, The (Haydn's), [1798-9], 265.
Credo (of the Mass), The, 480.
Cremona Violins, 135—137.
Creyghton, The Rev. Dr. Robert [1639—1736], 187.
Cristofori, Bartolomeo [*flor. circa* 1709—1731], 285.
Croce, Giovanni della [1560—1609], 60. 100.
Croft, Dr. William [1677—1727], 205. 319.
Croma (The Lesser Semiminim, or Quaver), 34.
Crotch, Dr. William [1775—1847], 440.
Crotchet, or Greater Semiminim, First use of the, 34.
Crucifixion, The (Spohr's *Calvary*), [1835], 346.
Crusades, Music in the time of the, 41.
Cruth, Crowth, or Crowd, The, 131.
Crystal Palace Concerts [first organised in 1855].
Curte, Jean de [15th century], 53.
Cuzzoni, Francesca (afterwards Mad. Sandoni), [1700—1770], 231. 386.
Czaar und Zimmermann (Lortzing), [1837], 403.
Czerny, Carl [1791—1857], 289.

D.

Da capo, First use of the (17th century), 158.
Dafne (M. da Gagliani's), [1607], 107.
Dalayrac, Nicolas [1753—1809], 302.
Dame Blanche, La (Boieldieu's), [1825], 301.
Dâmon, Der (Herr Anton Rubinstein's), 144 (*note*).
Damon, Guglielmo [*flor.* 1579—1591], 92.
Danby, John [1757—1798], 432.
Dance-Tunes of the 17th and 18th centuries, 267. 486—490.
Dankerts, Ghiselin (Polyphonist), [16th century].
Danse Maccabre (The Dance of Death), 143.
Daphne (Handel's), [1706], 224.
Dardanus (Rameau's), [1739], 204.
David, Felicien [1810—1876], 358 (*note*).
David, Ferdinand [1810—1873], 357.
Davidsbund (Schumann's symbolical Guild), 371.
Davy, John [1765—1824], 318.
Daye, John [*Ob.* 1584], 91.
Deborah (Handel's), [1733], 234.
Degree of Doctor of Music, when first used in England, 78.
Deidamia (Handel's), [1741], 232.
De la Rue, Pierre (Lat. Petrus Platensis), [*flor.* 1500], 55.
Demophon (Cherubini's), [1788]. 378.
Des Prés, Josquin [*Ob.* 1521], 54.
Deterioration of the Musical Drama, 158. 247—251.
Deutsche Requiem (Herr J. J. Brahms's), 451 (*note*).
Deux Journées, Les (Cherubini's), [1800], 380—381.
Devices (in the Tonal Fugue), 485—486.
Devin du Village, Le (Rousseau's), [1752], 301.
Dialogue, as employed in Greek Tragedy, 477—478.

Dialogue, Spoken, in the Opera, 297. 313.
Diaphonia, 26.
Diatonic Genus, The Greek, 12 (and *note*).
Diatonic Scale, The Modern, 11 (*note*).
Dibdin, Charles [1745—1814], 316—317.
Dictionary of Music and Musicians (Sir G. Grove's), 17 (*note*), 36 (*note*), 48 (*note*), 291.
Dictionnaire de Musique (Rousseau's), [1767. 1768], iv.
Dictionnaire historique des Musiciens (Choron's), [1810—1811], v.
Dido and Æneas (Purcell's), [1675], 179.
Dido and Æneas (Dr. Arne's), [1734], 312.
Didymus [*flor.* A.D. 60], 8.
Dies iræ, 88.
Dionysus (Διονυσος, the Greek Bacchus), 477 (and *note*).
Discantus (Fr. *Déchant.* Eng. *Discant*), 26.
Discords, Fundamental, 99. 210.
Discords of Transition and Suspension, 99. 210.
Discords, Unprepared, 99. 210.
Dithyrambic Odes of Greek Tragedy, 477.
Ditters von Dittersdorf, Karl [1739—1799], 397.
Do, used as a Substitute for Ut, 28.
Dodecachordon (of Glareanus), [1547], 55. 482.
Dolby, Madame Sainton [1821—1884], 152 (*note*), 364. 452 (*note*).
Dolcian, The, 133.
Doles, Johann Friedrich [1715—1797], 397.
Dominant, in the Ecclesiastical Modes, 16—17 (*notes*), 86.
Dominant, in modern Music, 267.
Dominant, Modulation to the Key of the, 267.
Dominant Seventh, First use of the, 98. 483 (*note*).
Don Giovanni, Il (Mozart's), [1787], 276.
Doni, Giovanni Battista [1593—1647], iii. 108.
Donizetti, Gaetano [1798—1848], 390—391.
Don Juan, oder Das steinerne Gastmahl (Gluck's), [1761].
Don Quixote (Sir G. A. Macfarren's), 451 (*note*).
Dorfbarbier, Der (J. A Hiller's), [*circa* 1780], 305.
Double Bassoon, 133.
Double Chant, 176.
Doubles (or Variations on an Air), 263. 490.
Douland (or Dowland) John [1562—1626], 80. 92. 94.
Dragon of Wantley, The (Lampe's), [1737], 433.
Dragonetti, Domenico (famous Contrabassist), [1755—1846].
Drama, Attempt to revive the Music of the Classical, 303—304.
Drama, The Classical, 5. 463—464. 477—479.
Dramma per la Musica, The true, 103 *et seq.* 252—259. 274. 463—470. 497—498.
Dufay, Guilielmus [*Ob.* 1432], 53.
Dulcimer, The, 143. 286.
Dulcken, Madame Louise (celebrated Pianiste), 1811—1850].
Dunstable, John of [*Ob.* 1453], 78.
Duparc, Elizabeth (called La Francesina, famous Singer), [*flor.* 1736—1746].
Dupuis, Dr. Thomas Sanders [1733—1796], 100 (*note*).

Durante, Francesco [1684—1755], 198.
Durastanti, Margherita [1695—1750?] 386.
Dussek, Johann Ludwig [1761—1812], 288.
Dux (the Subject of a Fugue), 481. 484.
Dvorâk, Anton, 412.
Dygon, John (Polyphonist), [*Ob.* 1509].

E.

Ecclesiastical Modes, The, 16—17 (*notes*), 71 (*note*).
Echo et Narcisse (Gluck's), [1779], 258.
Edwardes, Richard [1523—1566]. 79—80.
Egmont (Beethoven's), [1810], 280.
Egyptians, Music of the, 4.
Ehrenpforte, Grundlage einer (Mattheson's), [1740], iii. 223.
Eight Tunes, Tallis's [1567], 92.
Elena e Paride (Gluck's) [1769], 254.
Eli (Sir Michæl Costa's), [1855], 441.
Elijah (Mendelssohn's), [1846], 359. 365.
Emilio del Cavalieri [1550—1600], 102.
Emmett, J. G. [1787—1847], 354 (*note*).
Emperor's Hymn, The (Haydn's), [1797], 265.
English Dramatic School, The, 311—318. 433—441.
English Opera, 307, 313.
English Schools, The, 1st, 2nd, 3rd, 4th, 5th, and 6th, 75—83.
Enharmonic Genus, The Greek, 12 (and *note*).
Entführung aus dem Serail, Die (Mozart's), [1782], 274, 275.
Episodes (ἐπεισόδιοι) of Greek Tragedy, 478.
Episodes, as used by Beethoven in the Sonata-Form, 494.
Episodes of the Tonal Fugue, 485.
Eroica Symphony (Beethoven's), [1804], 280.
Eschenbach, Wolfram von [*flor.* 1207], 39.
Esemplare, ossia Saggio di Contrapunto (Martini's), [1774—1775].
Este (or Est), Michæl [*circa* 1600—1638], 80.
Este, or Est, Thomas [*Ob. circa* 1624], 92.
Esterhazy, Prince Anton [*Ob.* 1794], 264.
Esterhazy, Count Johann, 330.
Esterhazy, Prince Nicolaus ('The Magnificent'), [*Ob.* 1790], 262.
Esterhazy, Prince Paul Anton [*Ob.* 1762], 262.
Esther (Handel's), [1720], 230. 233.
Etheridge, George [16th century], 79.
Euclid, [*flor. circa* B.C. 277], 8. 9.
Eumenides, The (Dr. C. V. Stanford's), [1885].
Euridice (Caccini's), [1600], 105.
Euridice (Peri's), [1600], 102. 105—106.
Euripides [B.C. 480—407], 7.
Euryanthe (Weber's), [1823], 338—340.
Evelyn's Diary, Extract from, 169.
Evesham, Walter of, [*circa* 1240].
Exposition (of the Tonal Fugue), 485.
Exultet (sung on Holy Thursday), The, 480.
Ezio (Handel's), [1732], 232.

F.

Fa fictum (the mediæval name for *B molle*, when introduced as an 'Accidental'), see Hexachord.
Fage, P. de la [15th century].
Faidit, Guicelm (Troubadour), [1199—1240].
Fairy Queen, The (Purcell's), [1692], 184.
Faniska (Cherubini's), [1806], 381.
Faramondo (Handel's), [1738], 232.
Farinelli, (Carlo Broschi, *detto*), [1705—1782], 387.
Farrant, Richard [*Ob.* 1580], 80.
Faugues, Vincenz [15th century], 53.
Faust (M. Gounod's), [1859], 430.
Faust (Schumann's), [1844—1853], 369.
Faust (Spohr's), [1818], 344—345.
Faustina Bordoni (Signora Hasse), [1700—1783], 231. 248. 386.
Faux bourdon. Falso bordone. Fa burden, 45—47. 62.
Favorita, La (Donizetti's), 391.
Fayrefax, Dr. Robert [*flor.* 1511], 78—79.
Fayolle, Joseph Marie [1774—1852], v.
Feo, Francesco [1699—1750 ?], 199.
Ferrabosco, Domenico [*flor. circa* 1550].
Ferrari, Benedetto [*flor. circa* 1638—1666], 115.
Ferretti, Giovanni [*flor. circa* 1580].
Festa, Costanzo [*Ob.* 1545], 56.
Festgesang (Mendelssohn's), [1840], 356.
Festin de Pierre, Le (Moliere's), 181, 276,
Fête de l'âne 120—123.
Fétis, François Joseph [1784—1871], v.
Fevin, Anton de [15th century].
Fidelio (Beethoven's), [1805], 280.
Fierabras (Schubert's), [1824], 331.
Field, John [1782—1837], 287. 433.
Fifths, Consecutive, 210.
Fifths, Hidden, 210.
Figaro, Le Nozze di (Mozart's), [1786], 275. 433 (*note*).
Figured Bass, 102. 483.
Fille du Régiment, La (Donizetti's), 391.
Finck, Heinrich (Polyphonist), [*flor.* 1550].
Finck, Hermann (Polyphonist), [*flor.* 1500].
Fingals Höhle (Mendelssohn's Overture), [1832].
Fioravanti, Valentino [1770—1837], 387.
Fisher, Abraham [1744—1800], 287.
Flanel, Egyd [15th century], 53.
Flavio (Handel's), [1723], 231.
Flemish Schools, The First, Second, Third, and Fourth, 51—56.
Fliegende Höllander, Der (Wagner's), [1843], 456.
Floridante (Handel's), [1721], 231.
Florindo (Handel's), [1706], 224.
Flotow, Friedrich Freiherr von [1812—1883], 403, 404.
Flute à bec, The, 133.
Flute, The (Ital. *Flauto. Flauto traversa. Flautino*), 132—133.
Flying Dutchman, The (Wagner's), [1843], 456.
Folk-Songs, 41.
Forde, Thomas [*Ob.* 1648], 80.
Forkel, Johann Nikolaus [1749—1818], iv. 285 (*note*).
'Form,' in Composition 47. 51. 52. 480 *et seq.*
Form, The Sonata, 267—269.
Fornsete, John of [*Ob. post* 1226], 46. 74.

Förtsch, Johann [1652—1708], 306.
Foundling Hospital, Handel at the, 235.
Fra Diavolo (Auber's), [1830], 416.
Franc, Guillaume [*flor.* 1545], 90.
Franchinus Gafurius [*flor.* 1496], 34. 44.
Franck, Johann [*circa* 1680], 306.
Franco of Cologne [12th century], 34.
Franco of Liege [*flor.* 1060].
Franscesina, La (Elizabeth Duparc), [*flor.* 1736—1746], 386.
Frasi, Madame Giulia [*flor. circa* 1743], 386.
Frauenlob, the surname of Heinrich von Meissen [1260—1318], 39.
Frederick the Great, King [1712—1786], 242. 285.
Freischütz, Der (Weber's), [1821], 336—338. 349.
Frescobaldi, Girolamo [1587—1640], 195.
Frohberger, Johann Jacob [*Ob.* 1667], 239.
Fugue, 51—52. 102.
Fugue, The Orchestral, 268.
Fugue, Free, or Unlimited, 480—481.
Fugue, Real, 480—482.
Fugue, Strict, or Limited, 481—482.
Fugue, The Tonal, 484—486.
Fugues, Sebastian Bach's, 144. 245.
Fux, Johann Joseph [1660—1741], 52 (*note*), 206—207, 208—209.

G.

Gabrieli, Andrea [1510—1586], 60.
Gabrieli, Giovanni [1557—1612], 60.
Gabussi, Vincenzo [*Ob.* 1846], 385.
Gade, Niels W. [1817—], 412.
Gafurius, Franchinus [1451—1522], 34. 44. 47.
Gagliano, Marco di Zanobi da [*flor. circa* 1600], 107.
Gaillard, The (Ital. *Gagliarda*. Eng. *Galliard*), 487—488.
Galilei, Galileo [1564—1642], 103.
Galilei, Vincenzo [1533—1602?], 103.
Gallus, Jacobus (Polyphonist), (Jacob Händl), [1550—1591].
Galuppi, Baldassare, [1706—1786], 194. 293. 385.
Gamut, The, 29—30 (and *notes*).
Garcia, Manuel del-Popolo-Vicente [1775—1832], 387.
Garcia, Manuel (the Younger), [1805—], 387.
Garcia, Maria Felicità (Madame Malibran), [1808—1836], 387.
Garcia, Pauline (Madame Viardot, celebrated Singer), [1821—].
Gauntlett, Dr. Henry John (talented Organist), [1806—1876].
Gastoldi, Giangiacomo (Polyphonist), [*flor. circa* 1590].
Gates, Barnard [1685—1773], 233.
Gaudentius [*flor.* A.D. 100], 8.
Gavotte, The (Ital. *Gavotta*), 267. 488.
Genera, The three, 12 (*note*).
Generali, Pietro [1783—1832], 389.
Genoveva (Schumann's), [1848], 369.
Gerber, Ernst Ludwig [1746—1819], v.
Gerbert von Hornau, Martin (Prince Abbot of S. Blasien), [1720—1793], iv. 20.
Gerson, Chancellor of Notre Dame [*flor.* 1408], 45.
Gesang der Parzen (Herr. J. J. Brahms's), 451.

Geschichte der europäisch-abendländische Musik (Kiesewetter's), [1834], v.
Geschichte der Musik (Forkel's), [1788. 1801], iv.
Geschichte der Musik (Ambros's), [1862—1878], v.
Gespenster Geschichten, (Apel's), 336.
Gesualdo, Carlo, Principe di Venosa (Composer), [*circa* 1550—1613].
Gevaert, François August (Critic and Historian), [1828—].
Gibbons, Dr. Christopher (Son of Orlando), [1615—1676], 165.
Gibbons, The Rev. Edward (Brother of Orlando), [1570—1652 ?].
Gibbons, Ellis (Brother of Orlando), [*flor. circa* 1600].
Gibbons, Orlando [1583—1625], 80. 100.
Gideon (Mr. W. G. Cusins's), [1871], 442.
Giga, The (Fr. *Gigue*, Eng. *Jig*), 487.
Gigliucci, The Countess (Miss Clara Novello), 388.
Giovanelli, Ruggiero (Polyphonist), [1560—1615 ?].
Giovanni Battista, S. (Stradella's), [1670 ?], 154—155.
Giovanni, Il Don (Mozart's), [1787], 276.
Giulio Cesare (Handel's), [1724], 231.
Giustino (Handel's), [1737], 232.
Gizziello, *vide* Conti.
Glareanus, Henricus (Heinrich Loris, or Loritus), [*Ob.* 1563], 55. 482.
Glee, The, 101. 432.
Gleemen, 39.
Gloria in Excelsis (The 'Angelic Hymn'), 87. 480.
Gloucester Festival, The, 442.
Glover, Howard [1819—1875], 439.
Gluck, Christoph Willibald, Ritter von [1714—1785], 251 *et seq.*, 294—295.
God save the King, 490.
Goethe, 349.
Goetz, Hermann [1840—1876], 408—409.
Golden Age of Ecclesiastical Music, The [1565—1594], 72. 209.
Golden Spur, Order of the, 254, 272.
Goldwin, John [*Ob.* 1719], 187.
Gombert, Nicolaus [16th century], 55.
Goss, Sir John [1800—1880], 432.
Gossec, François Joseph [1733—1829], 415.
Gostling, Rev. John [17th century], 183.
Götterdämmerung (Wagner's), [1876], 457. 460.
Gott erhalte Franz den Kaiser (Haydn's Austrian Hymn), [1797], 265.
Goudimel, Claude [*ob.* 1572], 55. 57 (and *note*), 91 (and *note*).
Gounod, M. Charles François, 429.
Gradual (of the Mass), The, 479—480.
Graduale, Romanum, 480.
Gradus ad Parnassum (Clementi's), 287.
Gradus ad Parnassum (Fux's), [1725], 52 (*note*), 206. 209. 261. 264. 271. 308. 383.
Grand Opéra, Le, 295 *et seq.*
Graun, Karl Heinrich [1701—1759], 206—207. 208—209.
Greco, Gaetano [1680—?], 198.
Greek Music, Pretended examples of, 7—8.
Greek Scale, Constitution of the, 9—10 (*note*).
Greek Theoretical Writers, 8—9.

Greeks, Music of the, 5 *et seq.*
Greene, Dr. Maurice [1696—1755], 187. 205. 319.
Gregorian Chaunt, 17.
Gregorian Tones, The, 18. 84—86 (and *note*).
Gregory the Great, Saint [544—604], 15.
Grétry, André Ernest Modeste [1741—1813], 298.
Grisi, Madame Giulia [1812—1869], 387.
Gründliche Anweisung zur Composition (Albrechtberger's), [1790], 308.
Guarnerius, Andreas [*flor.* 1650—1695], 136.
Guarnerius, Joseph [*flor.* 1690—1730], 136.
Guarnerius, Joseph (del Gesu), [1683—1745], 136.
Guarnerius, Peter (the Elder), [*flor.* 1690—1735], 136.
Guarnerius, Peter (the Younger), [*flor.* 1730—1755], 136.
Guglielmi, Pietro [1727—1804], 60. 201.
Guida (the Leading Part of a Canon), 481.
Guido d'Arezzo [*circa* 1000—1050], 27—30.
Guidonian Hand, 27.
Guildhall School of Music, The [founded 1880].
Guilds of Minstrelsy, 40.
Guillaume Tell (Rossini's), [1829], 394.
Guitar, The, 134.
Gyrowetz, Adalbert [1763—1849], 399—400.

H.

H, the German name for B♮, the *B durum* of the Hexachord, *q.v.*
Haarlem, The Organ at, 147. 149.
Hackbrett (or Dulcimer), The, 143.
Hake, J. [16th century], 91.
Hale, Adam de la [1240—1285], 38.
Halévy, Jacques François Fromental Elias [1799—1862], 417—418.
Hallelujah Chorus (Handel's), [1742], 235.
Hamlet (Mons. A. Thomas's), 144 (*note*).
HANDEL, GEORGE FREDERICK [1685—1759], 220—237.
Handlo, Robert de (Writer on Music), [*flor. circa* 1326].
Hans Heiling (Marschner's), [1833], 402.
Harmonic or Guidonian Hand, The, 27. 29.
Harmonious Blacksmith, The (Handel's), [1720], 230.
Harp, The Egyptian, 4.
Harp, The modern, 134.
Harper, Thomas (celebrated Trumpeter), [1784—1853].
Harpsichord, The (Ital. *Cembalo.* Fr. *Clavecin*), 134. 139—141. 284.
Harpsichord, Handel's, 141.
Hasler, Hans Leo [1564—1612], 60.
Hasse, Joseph Adolph [1699—1783], 248. 292—293. 397.
Hauptmann, Moritz [1792—1868], 357. 405.
Hautboy, The (Ital. *Oboe*), 133.
Haward, Charles [*flor.* 1668], 143.
Hawkins, Sir John [1719—1789], iv.
HAYDN, FRANZ JOSEPH [1732—1809], 260—269. 308.
Haydn, Michæl [1737—1806], 397.
Hayes, Dr. Philip [1738—1797], 320.
Hayes, Dr. William [1707—1777], 320.

Hebrew Poetry, The peculiar characteristics of, 19. 85—86.
Hebrides, The (Mendelssohn's Overture to), [1832].
Heidegger, 'Count' [*flor.* 1715—], 228. 232.
Heiland's letzte Stunden, Des (Spohr's), [1835], 346.
Heimkehr aus der Fremde (Mendelssohn's), [1829].
Heller, M. Stephen [1815—], 290.
Hemitone, The Greek, 11 (*note*).
Henri VIII. (Mons. Saint Saëns's), 144 (*note*).
Henry VIII., King [1491—1547], 79.
Hereford Festival, The, 442.
Hermann, Landgraf von Thüringen [*flor.* 1207], 39.
Hermes Trismegistos, The Lyre invented by, 3.
Hérold, Louis Ferdinand Joseph [1791—1833], 416—417.
Herz, M. Henri [1806—], 289.
Hexachords, The, 29—30 (*note*).
Hidden Fifths and Octaves, 210.
Hill and Sons, Messrs. (Organ Builders), 147.
Hiller (or Hüller), Johann Adam [1728—1804], 304—305.
Hiller, Dr. Ferdinand [1811—], 412.
Hilton, John [*Ob.* 1657], 80.
Himmel, Friedrich Heinrich (Composer), [1765—1814].
Hindle, John [1761—1799], 432.
Histoire générale de la Musique (Fetis's), [1869—1876], v.
Histoire de l'harmonie au moyen age (C. de Coussemaker's), [1852], v.
Historians, Musical, and Histories of Music, iii.—vi.
History of Music, A General, &c. (Burney's), [1776—1789], iv.
History of Music, A General, &c. (Hawkin's), [1776], iv.
History of Music, A General, &c. (Busby's), [1819], iv.
Hitchcock, John, and Thomas [*flor.* 1645], 142.
Hobrecht (or Obrecht), Jakob, [1440—1500?], 53.
Hochzeit des Camacho, Die (Mendelssohn's), [1827], 351.
Hoffmann, Ernst Theodor Wilhelm [1776—1822], 399.
Hohenstaufen, Friedrich I., Friedrich II., and Conradin von, 39 (and *note*).
Homme armé, L' (celebrated *Canto fermo*), 63.
Homophonic (or Monodic) School, The, 50.
Hook, James [1746—1827], 287. 318.
Horn, The (Ital. *Corno.* Fr. *Cor*), 133. 229.
Horn, Charles Edward [1786—1849], 437. 441.
Horsley, Charles Edward [1822—1876], 441.
Horsley, William, Mus. Bac. [1774—1858], 432.
How lovely are the Messengers (Mendelssohn's), 355.
Hucbaldus de S. Amando [*Ob.* 930], 24—27. 43.
Hugotio di Vercelli (Writer on Music), [*Ob.* 1212].
Huguenots, Les (Meyerbeer's), [1836], 138, 423.
Hullah, Dr. John [1812—1883], 452 (*note*).
Humfrey, Pelham [1647—1674], 170. 172 *et seq.*
Hummel, Johann Nepomuk [1778—1837], 288.
Hungarian Concerto (Herr Joachim's), 441 (*note*).

Hymn of Praise (Mendelssohn's *Lobgesang*), [1840], 89.
Hymni totius anni (Palestrina's), [1589], 88.
Hymns, Early Christian, 87—88. 479.
Hymns, Greek, of doubtful authenticity, 7—8.
Hymns, Metrical, 87 *et seq.*

I.

Iambic Verses first sung in Greek Tragedy [B.C. 535], 477.
Idomeneo (Mozart's), [1781], 273.
Imagination, in modern Music, 495.
Imeneo (Handel's), [1740], 232.
Imitation, Contrapuntal, 51—52. 64. 480—483.
Immanuel (Mr. Henry Leslie's), [1853], 441.
Immutable System of Pythagoras, The, 9.
Imperfect Time (*i.e.* Duple, or Quadruple), 35.
Improperia (sung in Holy Week), 480. 483.
Indian Queen, The (Purcell's), [1692], 184.
Ingegneri, Marco Antonio [*Ob.* 1603], 107.
In going to my naked bedde (Edwardes's), [16th century], 80.
Inscription (or Motto of an enigmatical Canon), 481—482.
Institutioni armoniche (Zarlino's), [1558. 1562. 1573], 482.
Instrumental Music, Early, 111—112. 131—132. 148. 150.
Instrumentation, 112. 150. 225. 245. 299.
Instruments, Early Musical, 130 *et seq.*, 148. 150.
Intonation of the Gregorian Tones, 86.
Introit (of the Mass), The, 479.
Iphegénie en Aulide (Gluck's), [1774], 256.
Iphegénie en Tauride (Gluck's), [1779], 257.
Iphegénie en Tauride (Piccini's), [1781], 257.
Iron Chest, The (Storace's), [1796], 318.
Isaak, Heinrich (Arrigo Tedesco, Polyphonist), [*Ob. circa* 1530].
Isles of Fingal, The (Mendelssohn's Overture to), [1832].
Isouard, Nicolo (1775—1817], 302.
Israel in Egypt (Handel's), [1739], 234.
Italian Schools, The Early, 56—74.

J.

Jacob, Benjamin (talented Organist), [1778—1829].
Jägers Braut, Des (Weber's), [1817—1821], 337.
Jahn, Otto (Critic and Historian), [1813—1869].
Jannequin, Clement (Polyphonist), [*Ob. circa*, 1560].
Jephtha (Handel's), [1752], 234.
Jessonda (Spohr's), [1823], 345.
Jeune, Claudin le [1540—1600?], 91. 93.
Joachim, Joseph, 412.
Jodocus Pratensis (Josquin des Prés), [1450?—1521], 54—55.
John of Fornsete [*Ob. post* 1226], 46. 74.
Johnson, Robert [15th century], 79.
Jomelli, Nicolo [1714—1774], 201.
Jongleurs, 39. 131.
Jonson, Ben, 177.

Joseph (Handel's), [1744], 234.
Joseph (Mehul's), [1807], 298. 300.
Joshua (Handel's), [1748], 234.
Josquin des Prés (*Lat.* Jodocus Pratensis), [1450?—1521], 54—55.
Journées, Les deux (Cherubini's), [1800], 380—381.
Jubilate, The Utrecht Te Deum and (Handel's), [1713], 227.
Jubilate, Te Deum and (Purcell's), [1694], 182—183.
Judas Maccabæus (Handel's), [1747], 234.
Judith (Arne's), [1764], 314.
Juive, La (Halevy's), [1835], 417.
Jüngste Gericht, Das (Spohr's), [1812], 343.
Just Intonation, Proportions of the Scale in, 11 (*note*).
Jupiter in Argos (Handel's), [1739], 232.
Jupiter Symphony (Mozart's), 268.
'*Just Intonation*' (General Perronet Thompson's), 10 (*note*).

K.

Kalkbrenner, Friedrich [1788—1849], 289.
Kapsberger, Johannes Hieronymus [*flor.* 1600—1633], 128.
Keiser, Reinhard [1673—1739], 306.
Kelly, Michæl [1764—1826], 433.
Kemble, Miss Adelaide (Mrs. Sartoris, celebrated, Singer) [1814—1879].
Kent, James [1700—1776], 320.
Kiesewetter, Raphael Georg [1773—1850], v.
Kilmansegge, Baron von [*flor.* 1715], 229.
King Arthur (Purcell's), [1691], 184.
King of the Minstrels, The [1381], 40.
Kirbye, George [*flor.* 1592], 80.
Kircher, F. [1602—1680], 20.
Kirkman, Messrs. Joseph, and Sons, 140. 286.
Koechel, Dr. Ludwig Ritter von (Critic and Historian), [1800—1877].
Kreutzfahrer, Die (Spohr's), [1845], 346.
Kritische Einleitung in die Geschichte der Tonkunst (Marpurg's), [1751], iii.
Krumme Teufel, Der (Haydn's), [1752], 261.
Kyrie eleison (of the Mass) The, 480.

L.

Lablache, Luigi [1794—1858], 387. 390. 391.
Lambillote, Père, 20.
Lamentationes (sung in Holy Week), The, 480. 483.
Lampe, John Frederick [1703—1751], 433.
Landi, Stefano [*Ob.* 1640], 124.
Large, First use of the, 34.
Lasciatemi morire (Monteverde's), [1607], 108—109.
Lasso, Orlando di (Roland de Lattre), [1520—1594], 55.
Last Judgment, The (Spohr's *Die Letzten Dinge*), [1826], 346.
Lauda Sion (Mendelssohn's), [1846].
Laudi spirituali [16th century], 124.
Laudisti, The [1316—1770], 124.
Lavenu, Louis Henry [1818—1859], 439.
Lawes, Henry [1595—1662], 165.
Lawes, William [*Ob.* 1645], 165.

Leading Theme (Germ. *Leit-Motif*), The use of the, 467—468. 497—498.
Leffler, Adam [1808—1857], 184.
Legende von der Heiligen Elizabeth, Die (The Abbé Liszt's), 441 (*note*).
Legrenzi, D. Giovanni [1625—1690], 116.
Leipzig, The Cantors of the Thomas-Schule at, 241. 305. 357.
Leipzig, The Gewandhaus Concerts at, 305. 353.
Leipzig, The School of, 303—305.
Leit-Motif (or Leading Theme), The use of, 467—468. 497—498.
Lenæa, Theatre of the, at Athens, 5—6. 478—479.
Lenore (Raff's *Fifth Symphony*), 410—411.
Leo, Leonardo [1694—1746], 198.
Lesueur, Jean François [1763—1837], 298—299.
Letzten Dinge, Die (Spohr's *Last Judgment*), [1826], 346.
Lexikon der Tonkünstler (Gerber's), [1790—1792], v.
Lexikon, Musikalisches Conversations (Mendel's), [1870—], v.
Libertine, The (Purcell's), [1676], 181.
Libraries, Musical, 48 (*note*), 76 77. 80. 153. 156. 157. 163. 195.
Lied, The German National, 41. 305.
Light of the World, The (Sir A. Sullivan's), 452 (*note*).
Lind, Mademoiselle Jenny (Madame Lind Goldschmidt), 360—362.
Lindley, Robert (Violoncellist), [1776—1855].
Lindpaintner, Peter Joseph von [1791—1856], 400—401.
Lines of the Stave, Invention of the, 31—33.
Linley, Thomas, Sen. (Composer), [1725—1795].
Linley, Thomas, Jun. (Composer), 1756—1778].
Liszt, The Abbé Franz [1811—], 289. 291. 451.
Litanies, The Discordant, 44.
Litany (Tallis's), [16th century], 80.
Lobgesang (Mendelssohn's *Hymn of Praise*), [1840], 356.
Locke, Matthew [*Ob.* 1677], 166.
Loder, Edward James [1813—1865], 439.
Lodoiska (Cherubini's), [1791], 379.
Logroscino, Nicolo [1700—1763], 200.
Lohengrin (Wagner's), [1850], 456.
London School of Violin Makers, 137—138.
Long, First use of the, 34.
Long, the Double, 34.
Loreley (Mendelssohn's), [1847], 367.
Loreto, Vittorio [17th century], 128. 129.
Loritus, Henricus (called Glareanus), [*Ob.* 1563], 55. 482.
Lortzing, Gustav Albert [1803—1852], 403.
Lotario (Handel's), [1729], 232.
Lotti, Antonio [1667—1740], 192—193
Loure, The, 487.
Low, Edward (or Edmund), [*Ob.* 1682], 165.
Lowe, Thomas (popular Tenor Singer), [*flor.* 1740—1784].
Lucia di Lammermoor (Donizetti's), [1835], 390.
Lucrezia Borgia (Donizetti's), [1834], 399.
Lulli, Jean Baptiste [1633—1687], 117. 159—161.

Lute, The, 132. 134.
Luther, Martin [1483—1546], 89.
Lyre, The, 3. 4. 134.

M.

Macbeth (Locke's Music to), 166 (and *note*).
Madrigal, The, 71—72. 80. 82. 482.
Madrigal Society, The [founded in 1741], 80. 320.
Madrigal-writers, The great [16th century], 55. 60. 80.
Maelzel, Johann Nepomuk (Inventor of the Metronome), [1772—1838].
Maid of Orleans, The (Sir W. S. Bennett's Sonata), 445.
Major and Minor Scales, The modern, 11 (*note*), 12 (*note*).
Malibran, Madame Maria Felicità [1808—1836], 387.
Mandolin, The, 134.
Manfred (Schumann's), [1848], 369.
Manichord (or Clavichord), The, 143 *et seq.*
Mara, Gertrude Elizabeth (*née* Schmeling), [1749—1833], 387.
Marbeck (or Merbecke), John [*Ob.* [1585], 79.
Marcello, Benedetto [1686—1739], 194.
Marchetto di Padova (Writer on Music), [*circa* 1274].
Marenzio, Luca [1550—1599], 60.
Maria Theresa Symphony, The (Haydn's), [1773], 263.
Marie Antoinette, Queen [*Ob.* 1793], 254. 256. 271.
Maries, Les trois [14th century], 123.
Mario, Giuseppe, Conte di Candia [1812—1885], 387.
Marionettes, Haydn's Operas composed for, 262.
Marot, Clement [1496—1544], 90.
Marpurg, Friedrich Wilhelm [1718—1795], iii.
Marschner, Heinrich [1796—1861], 401—402.
Martianus Capella [*flor.* A.D. 470], 8.
Martini, P. Giambattista [1706—1784], iv. 20.
Martyrs of Antioch (Sir A. Sullivan's), 451 (*note*).
Marylebone Gardens [1659—1776], 314.
Masque, The early English, 179.
Mass, The Music of the, 62 *et seq.*, 71 (*note*), 79—80. 82.
Massenet, M. Jules Emile Frédéric, 426.
Matrimonio segreto, Il (Cimarosa's), [1792], 374.
Mattheson, Johann [1681—1764], iii. 223. 306.
May Queen, The (Sir W. S. Bennett's), [1858], 445.
Mazzocchi, Domenico [*Ob.* 1646], 129.
Medée (Cherubini's), [1797], 380.
Mediation of the Gregorian Tones, The, 86. 176.
Medecin malgré lui, Le (M. Gounod's), [1858], 430.
Méhul, Etienne Henri [1763—1817], 299—300.
Meibomius, Marcus [*Ob.* 1711], 8.
Meistersinger von Nürnberg, Die (Wagner's), [1868], 458—460.
Meistersingers, The, 39 *et seq.*
Melopeo, El (Cerone's), [1613], 482.
Melos (μέλος) of Greek Tragedy, 7—8. 477.
Melusine, Die schöne (Mendelssohn's Overture to), [1834], 353.

Mendel, Hermann [1834—1876], v.
MENDELSSOHN-BARTHOLDY, FELIX [1809—1847], 288. 348.
Mendelssohn, Moses [1729—1786], 348.
Menestriers, Le Roy des [1295], 40.
Mercadante, Saverio [1797—1870], 388.
Merry Wives of Windsor, The (Nicolai's), [1849], 407.
Mersenne, Le Père Marin [1588—1648], 20.
Merula, Tarquinio (Composer), [*Ob. circa* 1640].
Merulo, Claudio (Composer), [1532—1609?].
Messiah (Handel's), [1742], 234—235.
Metastasio, Pietro Antonio Domenico Bonaventura [1698—1782], 248.
Metrical Hymns, 87—88.
Metrical Psalmody, 87—94.
Metronome, The (Patented, by Maelzel, in 1816).
Meyerbeer, Giacomo [1791—1863], 422—425.
Micrologus (Guido d'Arezzo's), [*circa* 1025], 27—30.
Micrologus, Musicæ activæ (by Ornithoparchus), [1517], 482.
Midsummer Night's Dream, A (Mendelssohn's), [1826. 1843], 351—352.
Milder-Hauptmann, Pauline Anna (celebrated Singer), [1785—1838].
Milton, John (the Elder), [*Ob.* 1646], 92.
Milton, John [1608—1674], 165. 179.
Minim, First use of the, 34.
Minnesingers, The, 38 *et seq.*, 139.
Minstrels, The, 37 *et seq.*
Minuet, The (Ital. *Menuetto*), 267. 486—487.
Miracle Plays, The Early, 118 *et seq.*
Mireille (M. Gounod's), [1864], 430.
Miserere (Allegri's), 272. 483.
Missa brevis, 63.
Missa canonica (Fux's), [1718], 206.
Missa, L'homme armé, 63.
Missa Papæ Marcelli (Palestrina's), [1565], 59. 67—69.
Missa sine nomine, 63.
Missa solemnis (Beethoven's), [ ], 280.
Missa super voces musicales, 63.
Missa, Ut, Re, Mi, Fa, Sol, La, 63.
Mode, Time, and Prolation, 35.
Modes, The Authentic, 17 (*note*), 71 (*note*).
Modes, The Ecclesiastical, 16—17 (*notes*), 71 (*note*), 84.
Modes, The Greek, 12 (*note*).
Modes, The Plagal, 17 (*note*), 71 (*note*).
Modes, The Transposed, 71 (*note*).
Modulation to the Key of the Dominant, 267.
Monochord, The, 9. 27. 144.
Monodia, 102.
Monodic Schools, The, 50. 210—211.
Monsigny, Pierre Alexandre [1729—1817], 302.
Monte, Philippus de [1521—1603], 55.
Monteverde, Claudio [1568—1643], 98. 106—115.
Montpelier MS., The [13th century], 76.
Morales, Cristofano (Polyphonist), [*flor.* 1539—1569].
Moralities. A name for the old Miracle Plays, *q.v.*

Morlacchi, Francesco [1784—1841], 385—397.
Morley, Thomas [1563—1604], 80. 92.
Mornington, Garrett Colley Wellesley, First Earl of [1735—1781], 432.
Mors et Vita (M.Gounod's), [1885], 429.
Moscheles, Ignaz [1794—1870], 288. 351.
Motet, The, 45. 62. 71. 482.
Motto (or Inscription of an enigmatical Canon), 481. 482.
Mountier (popular Tenor Singer), [*flor.* 1732-3].
Mouton, Giovanni [1475—1522], 483 (*note*).
Mozart, Leopold [1719—1787], 270.
Mozart, Wolfgang Amadeus [1756—1791], 268. 270—278.
Muette de Portici, La (Auber's), [1828], 416.
Muris, Joannes de (Writer on Music), [14th century].
Musette, The, 133. 489.
Music of the Olden Time (Mr. W. Chappell's), 48 (*note*).
Musica ficta (or *Cantus fictus*), 482.
Musica getuscht und ausgezogen (Virdung's), [1511], 132.
Musica instrumentalis deudsch (Agricola's), [1529], 133.
Musica mensurabilis (Measured Music), 34.
Musica parlante [Invented in 1600], 104.
Musica transalpina (N. Yonge's), [1588. 1597], 83.
Musical Drama, The True, 105 *et seq.*, 307. 463 *et seq.*
Musikalisches Conversations-Lexikon [1870—], v.
Musikalisches Lexikon (Walther's), [1732], iii.
Musikalisches Opfer (J. S. Bach's), [1747], 242.
Musurgia (F. Kircher's), [1650].
Musurgia seu praxis musicæ (Nachtigal's), [1536], 133.
Mutations of the Hexachord, 29.
Muzio Scevola (By Ariosti, Buononcini, and Handel), [1721], 231.
Mysteries, The Mediæval, 118 *et seq.*

N.

Naiades, The (Sir W. S. Bennett's Overture), [1836], 443.
Nanini, Bernadino [*Ob. circa* 1620], 60.
Nanini, Giovanni Maria [1540—1607], 60.
Nares, Dr. James [1715—1783], 187. 320.
National Song, 41.
Natur der Harmonik und Metrik, Die (Hauptmann's), [1853], 405.
Naumann, Johann Gottlieb [1741—1801], 398.
Neefe, Christian [1748—1798], 279.
Neffen, Die beiden (Mendelssohn's), [1824], 350.
Neri, S. Philip [1515—1595], 59. 124.
Neue Zeitschrift für Musik (Schumann's), [1834], 368.
Neumæ, 24—25. 30—31.
Nichomachus [*flor.* A.D. 60], 8.
Nicolai, Otto [1810—1849], 407.
Nicolini, The Cavaliere (Nicolini Grimaldi), [1673—1726 ?], 225. 228. 386.
Niedermeyer, Louis [1802—1861], 419.
Nilsson, Mademoiselle Christine [1843—].

Ninth Symphony (Beethoven's), [1824], 280. 491.
Non nobis Domine (Byrd's), [16th century], 81.
Nonne sanglante, La (M. Gounod's), [1854], 430.
Norma (Bellini's), [1832], 390.
Norwich Festival, The, 442.
Notation, Early forms of, 24—36.
Notkerns, Abbot of S. Gall [Writer on Music], 27.
Nottebohm, Martin Gustav (Critic and Historian), [1817—].
Novello, Miss Clara (The Countess Gigliucci), 388.
Novello, Vincent [1781—1861].
Nozze di Figaro, Le (Mozart's), [1786], 275.
Nuove musiche, Le (Caccini's), [1602], 102.

O.

Oberammergau, The Passion Play at, 123.
Obrecht (or Hobrecht), Jakob, [1440—1500?], 53.
Occasional Oratorio, The (Handel's), [1746], 234.
Octaves and Fifths, Hidden, and Consecutive, 210.
Ode for Saint Cæcilia's Day (Handel's), [1739], 235.
Odington, Walter (Writer on Music), [*circa* 1240].
Odo, S. Abbot of Cluny [879—942], 27.
Odysseus (Herr Max Bruch's), 451 (*note*).
Œdipus Coloneus (Mendelssohn's), [1845], 364.
Ofterdingen, Heinrich von (called der Ehrenhafte), [12th and 13th centuries], 39.
Okenheim (or Ockegem), Joannes [1443?—1512], 53.
Old Hundredth Psalm Tune, 93—94.
'Old Version' of the Psalms (Sternhold and Hopkins), [1562], 91.
Ole Bull, Bornemann (celebrated Violinist), [1810—].
Onslow, George (Eng. Composer), [1784—1853].
Opera, The first Italian [1600], 105.
Opéra Comique, The, 296—298.
Opera, Deterioration of the Italian, 248—251.
Opera, English, 179—181. 313—314. 315.
Opéra, Grand, The, 160. 295—297.
Opera, Laws of the Italian, in the time of Metastasio, 248—251.
'Opera of the Nobility, The' [1729—1737], 232—233.
Opera in Dresden, The, 248.
Opera in France, The, 117.
Opera, German, 275. 305—308.
Opera of Operas (Dr. Arne's *Tom Thumb*), [1733], 312.
Opera-House in the Haymarket, The, 225 (*note*), 231. 252.
Opera-Houses in Rome, 117.
Opera-Houses in Venice, 114—117.
Oratorio, The first [1600], 124 *et seq.*
Oratorio, Progressive development of the, 124 *et seq.*
Oratorio, Origin of the name, 124.
Oratorios (Handel's), 224. 230. 233—235.
Oratory, S. Philip Neri's, 124.
Orazij e Curiazij, Gli (Cimarosa's), 375.
Orchestra (ὀρχήστρα) of the Greek Theatre, 478.
Orchestra, The Classical, 493.

Orchestra, The modern, 493.
Orchestras, Early, 112. 127. 132. 148. 150.
Orchestral Effects, 225. 245. 299.
Orchestral Fugue, The, 218—219.
Orders of Counterpoint, The Five, 52 (*note*).
Orfeo (Gluck's), [1762], 253. 256.
Orfeo (Monteverde's), [1608], 108—112.
Organ-builders, English and Continental, 146—147.
Organ Point (or Pedal), in the Tonal Fugue, 485—486.
Organ Sonatas (Mendelssohn's), [1845], 358 (*note*).
Organ, The, 134, 145 *et seq.*
Organ, The Haarlem, 146. 149.
Organ Voluntaries, 89.
Organisers, [13th century], 26.
Organum, 26. 43. 45.
Orlando (Handel's), [1733], 232.
Ornithoparchus, Andreas (And. Vogelgesang), [*flor.* 1517], 482.
Orpheus Britannicus (Purcell's), [1698. 1702], 186.
Ortiz, Didaco (Polyphonist), [*Ob.* 1565 ?].
Osanna (of the Mass), The, 480.
Osborne, George Alexander (Eng. Composer), [1806—].
Ottone (Handel's), [1723], 231.
Overtures, Early, 111. 137. 160.
Overtures, Modern, 492.

P.

PACINI, Giovanni [1796—1867], 388.
Padova, Marchetto di (Writer on Music), [*flor.* 1274].
Paer, Ferdinando [1771—1839], 396. 418—419.
Paganini, Nicolo (famous Violinist), [1784—1840].
Paisiello, Giovanni [1741—1815], 201.
PALESTRINA, GIOVANNI PIERLUIGI [1524—1594], 57—59.
Paminger, Leonhard (Polyphonist), [*Ob.* 1568].
Pan's Pipes (The Syrinx, or Mouth-Organ), 145.
Papæ Marcelli, Missa [1565], 59. 67—69.
Paradies, Pietro Domenico (Composer), [1710—1792].
Paradise and the Peri (Sir W. S. Bennett's Overture to), [1862], 445.
Paradise and the Peri (Schumann's), [1848], 369.
Parisina (Sir W. S. Bennett's Overture to), [1834], 443.
Parnasso in Festa (Handel's), [1734], 232.
Parsifal (Wagner's), [1882], 461.
Parsons, Robert [*Ob.* 1570], 79.
Partenope (Handel's), [1730], 232.
Partita (or *Suite*), 490.
Part-writing, The modern system of, 208—212. 244—245.
Pasquini, Bernardo (Organist), [1637—1710].
Passacaglia, The (Fr. *Passecaille*), 488.
Passio Jesu Christi (sung in Holy Week), The, 480.
Passion Music (J. S. Bach's), 241.
Passion Oratorios (Handel's), [1704. 1716], 223. 229.
Passion Plays, 122—123.
Pasta, Madame Giuditta (*née* Negri), [1798—1865], 387.
Pastor fido, Il (Handel's), [1712], 226.
Paton, Miss Mary Anne (Mrs. Wood), [1802—1854], 342.

Paul, S. (Mendelssohn's), [1836], 353.
Pavane, The (Ital. *Padovana*. Eng. *Pavin*), 487.
Paxton, Stephen [*Ob.* 1787], 432.
Pearsall, Robert Lucas de [1795—1856], 452 (*note*).
Pedal (or Organ Point) in the Tonal Fugue, 485. 486.
Pepusch, Dr. John Christopher [1667—1752], 314—315.
Pepys's Diary, Extracts from, 168—174.
Peregrinus, Tonus, The, 19, 85.
Perfect Notes, 35.
Perfect (*i.e.* Triple) Time, 35.
Pergolesi, Giovanni Battista [1690—1732], 199—200.
Peri, Jacopo [*flor.* 1600], 103. 105—106.
Persiani, Madame Fanny (*née* Tacchinardi), [1812—1867], 387.
Perspice Christicola [1226], 49.
Petrucci, Ottaviano de (famous Music Printer), [*flor. circa* 1500], 54.
Pevernage, Andrew (Polyphonist), [1543—1591].
Phelyppes, Sir John [16th century], 79.
Phillips, Henry (Bass Singer), [1801—1876].
Phœnician origin of Music, The supposed, 3.
Piacenza MS., The [14th century], 78.
Piano-forte, The, 144 (*note*).
Piccini, Niccola [1728—1800], 257—258. 293.
Pierson, Henry Hugo [1815—1873], 439. 441. 452 (*note*).
Pietro von Abano (Spohr's), [1827], 346.
Pilgerspruch (Mendelssohn's), 355.
Pirata, Il (Bellini's), [1827], 389.
Pizzicato first used in the Orchestra [1624], 112.
Plagal Modes, The, 16 (*note*), 17 (*note*).
Plain Chaunt (*Cantus planus*), 17. 479—480.
Plaine and easie Introduction to Practicall Musicke (Morley's), [1597], 482.
Platensis, Petrus (Pierre de la Rue), [*flor.* 1500], 55.
Playford, Henry (Son of John), [1657—1710 ?].
Playford, John [1613—1694], 101 (*note*).
Pleyel, Ignaz Joseph [1757—1831], 398.
Poetry, Hebrew, The laws of, 85—86.
Polly (Dr. Pepusch's), [1729], 315.
Polycarp, Saint (Sir Frederick Ouseley's), [1854], 441.
Polyeucte (M. Gounod's), [1878], 430.
Polyodic Schools, The, 50. 211—212.
Polyphonic Schools, The, 50—52. 62—74. 75—83.
Ponchielli, Sigr., 453 (*note*).
Pontifical Choir, The, 54. 56. 57—58. 67. 68.
Poro (Handel's), [1731], 232.
Porpora, Nicolo [1686—1766], 202. 248.
Positif (or mediæval fixed Organ] 134. 145.
Postillon de Longjumeau, Le, (Adam's), [1835], 417.
Potter, Philip Cipriani Hambly (Pianist), [1792—1871].
Power, Lionel [15th century], 78.
Power of Sound, The (Spohr's), [1832], 346.
Practica Musicæ (Gafurius's), [1496], 34.

Præfatio (of the Mass), The, 480.
Prænestinus, Ioannes Petraloysius (*v.* Palestrina), [1524—1594], 57—59.
Prætorius Michæl [1571—1621], 133—134. 397.
Pratica di Musica (Zacconi's), [1592. 1622], 482.
Prodoscimus de Beldemandis (Writer on Music), [*flor.* 1403].
Prolation (the proportion between the Minim and the Semibreve), 35.
Prometheus Unbound (Dr. H. Parry's), 452 (*note*).
Prophète, Le (Meyerbeer's), [1849], 424.
Proscenium (προσκήνιον) of the Greek Theatre, 478.
Prose (or Sequence), The (*Prosa, vel Sequentia*), 87—88. 479.
Prose de l'âne, The [12th century], 120—122.
Proslambanomenos, The Greek (προσλαμβανομενος), 10 (*note*).
Prosody, The laws of Classical, 85.
Prudentius, 87.
Psalmes, The whole Booke of (Ravenscroft's), [1621], 92. 94.
Psalm-Tones, The Gregorian, 18. 84 87. 479.
Psalm-Tune, The Old Hundredth, 93—94.
Psalms, The Old Version of the (Sternhold and Hopkins), [1562], 91.
Psalms (Marcello's), [1724—1727], 194.
Psalmody, Metrical, 87 *et seq.*
Psalmody, properly so-called, 84—86.
Psalter Noted, The (by the Rev. T. Helmore), 86 (*note*).
Psalters, English and Continental, 89—94.
Psalters, Gregorian, 86 (*note*).
Psaltery, The, 139.
Ptolomy, Claudius [*flor.* A.D. 130], 8.
Purcell, Henry, the Elder, 165. 178.
Purcell, Henry [1658—1695], 178—186.
Purcell, Thomas, 165. 175. 178.
Puritani, I (Bellini's), [1835], 390.
Puritans, Destruction of Libraries by the, 77. 163.
Purkis, John Charles (talented Organist), [1781—1850 ?].
Pythagoras [*flor.* B.C. 585], 8—10 (and *note*).

Q.

Quadruplum, An early English [13th century], 46.
Quanz, Joachim (celebrated Flute Player), [1697—1773], 397.
Quartett, The Classical, 492.
Quartett, Double, in E Minor (Spohr's), 348 (*note*).
Quaver (*Croma* or *Fusa*), First use of the, 34.
Quen of euene (Old English Hymn), [13th century], 76.
Querimonia di S. Maria Maddelena, 129.
Querimonia (*Les trois Maries*), 123.
Quinquagene of Metrical Psalms, The first (Archbishop Parker's), [1567], 91—92.
Quintilianus, Aristides [*flor.* A.D. 110], 8.

R.

Radamisto (Handel's), [1720], 231.
Raff, Joseph Joachim [1822—1882], 409—411.

Rameau, Jean Philippe [1683—1764], 203—204.
Ranelagh Gardens [1690—1805], 271.
Rappresentazione dell' anima, e del corpo, La [1600], 101. 125—128 132.
Ravenscroft, Thomas [1543—1614 ?], 92.
Reading MS., The [1226], 45—49.
Rebec, The, 130.
Rebellion, Destruction of Books and Organs during the, 77.
Recitative, Invention of [1600], 104. 105—106.
Recitativo secco (Unaccompanied Recitative), 483.
Recitativo stromentato (Accompanied Recitative), 157—158.
Reciting-Note of the Gregorian Tones, 86.
Redemption, The (M. Gounod's), [1882], 430.
Redford, John [*flor.* 1491—1547], 79.
Reeve, William [1757—1815], 318.
Reeves, Mr. John Sims (celebrated Tenor), [1822—].
Reform of the Opera (Gluck's), 247—259.
Reform of the Opera (Wagner's), 464.
Reformation, Destruction of Monastic Libraries during the, 77.
Regal (or mediæval portable Organ), 132. 134. 145.
Regius, Tonus, The, 85.
Reine de Saba, La (M. Gounod's), [1862], 430.
Rejoice in the Lord (Redford's), [16th century], 79.
Remy, S., of Auxerre (Writer on Music), 27.
Renaissance, The (its effect upon Music), 103.
Repercussion (of the Tonal Fugue), 485.
Reprise (in the Sonata-Form), 268.
Requiem (Mozart's), [1721], 277—278.
Requiem (Cherubini's), 382. 383.
Restoration, The English School of the, 163—187.
Resurrezione, La (Handel's), [1708], 224.
Reutter, Georg von [1708—1772], 261.
Rheingold, Das (Wagner's), [1869], 457. 460.
Ribible, The, 131.
Riccardo Primo (Handel's), [1727], 231.
Ricci, Frederico [1809—1877], 389.
Ricci, Luigi [1805—1859], 389.
Rienzi (Wagner's), [1842], 456.
Righini, Vincenzo [1756—1812], 385. 399.
Rinaldo (Handel's), [1711], 225.
Ring des Nibelungen, Der (Wagner's), [1876], 457. 460.
Rink, Johann Christian Heinrich (Organist), [1770—1846].
Rinuccini, Ottavio [1550—1610 ?], 103. 107. 117.
Riot-Scene, in *Die Meistersinger* (Wagner's), 498.
Ritornelli first played in the Chapel Royal [1662], 167—169.
Ritter Poesie, Mediæval, 39—40.
Robert de Handlo (Writer on Music), [*circa* 1326].
Robert le Diable (Meyerbeer's), [1831], 423.
Robinson, Mrs. Anastasia (afterwards Countess of Peterborough), [*Ob.* 1750], 386.
Rochlitz, Friedrich Johann [1769—1842], 434.
Rodelinda (Handel's), [1725], 231.
Rodrigo (Handel's), [1707], 224.
Romantic School, The, 282. 495—496.

Romeo et Juliette (M. Gounod's), [1867], 430.
Ronconi, Giorgio [1810—], 344.
Rondo, Form of the Classical, 491.
Rooke, William Michæl [1974—1847], 436—437.
Rore, Cipriano di [1516—1565], 60.
Rosa, Salvator (Painter, and Composer), [1615—1673].
Rosamunde (Schubert's), [1824], 331.
Rose of Sharon, The (Mr. Mackenzie's), [1884], 452 (*note*).
Rossi, Francesco de' [*flor.* 1680], 156.
Rossi, Luigi [*flor.* 1620], 156.
Rossi, Michel Angelo [17th century], 129.
Rossini, Giacomo Antonio [1792—1868], 391—394.
Rota, The Reading [1226], 47—49.
Rote, The, 131.
Round-headed Notes, First use of [17th century], 34.
Rousseau, Jean Jacques [1712—1778], 301—302.
Roy des Menestriers, The First [1295], 40.
Roy des Violons, 40.
Royal Academy of Music [1720—1728], 230—232.
Royal Academy of Music [founded 1822], 472 (*note*).
Royal College of Music [founded 1883], 472 (*note*).
Rubini, Giovanni Battista [1795—1854], 387. 389. 390.
Ruckers, Andreas (the Elder), [1579—1651], 140.
Ruckers, Andreas (the Younger), [1607—1667 ?], 140.
Ruckers, Francis, and Anthony [1579—1651], 140.
Ruckers, Hans (the Elder), [1555—1632 ?], 140.
Ruckers, Hans (the Younger), [1578—1642 ?], 140.
Rübezahl (Weber's), [1805], 335.
Rue, Pierre de la (Petrus Platensis), [*flor.* 1477—1510], 55.
Ruffo, Vincenzo (Polyphonist), [*Ob. circa* 1574].
Rule Britannia (Dr. Arne's), [1740], 312—313.
Russell, William [1777—1813], 440.
Ruth (Mr. Otto Goldschmidt's), [1867], 441.

S.

Sacchini, Antonio Maria Gasparo [1734—1786], 201. 418.
Sachs, Hans (Meistersinger), 40.
Sackpfeiffe (the Bag-pipes), 134.
Sacred Harmonic Society, The [1832—1882], 440.
Sagbutts and Cornets, Locke's Music for the [1661], 166.
Saggio di contrapunto (Martini's), [1774. 1775].
Sagrifizio d'Abramo, Il (Cimarosa's), 377.
Saint Paul (Mendelssohn's), 353. 356.
Saint Saëns, M. Charles Camille, 427.
Saintwix, Dr. Thomas [14th century], 78.
Salieri, Antonio [1750—1825], 275—276. 278.
Salo, Gaspar da (Brescian Violin Maker), 135.
Samson (Handel's), [1743], 234.
Sanctus (of the Mass), The, 482.
Sante. See Palestrina.
Sappho (M. Gounod's), [1851], 430.

Sarabande, The (Ital. *Sarabanda*), 487.
Sarti, Giuseppe [1729—1802], 385.
Satyrs (Σάτυροι) of the Greek Chorus, 477.
Saul (Handel's), [1739], 234.
Savile, Jeremy (Madrigalist), [17th century].
Savonarola (Dr. C. V. Stanford's), [1884], 452 (*note*).
Scale, The Greek, 9—11 (and *notes*).
Scale, Mathematical proportions of the modern, 11 (*note*).
Scales, The modern Major, and Minor, 11 (*note*).
Scarlatti, Alessandro [1659—1725], 156—159.
Scarlatti, Domenico [1683—1757], 196—197.
Scena (σκηνή) of the Greek Theatre, 478.
Schalmey, The [1620], 133.
Schauspieldirektor, Der (Mozart's), [1786], 275.
Scherzo (invented by Beethoven), 492. 494.
Schicksalslied (Herr J. J. Brahms's), 451 (*note*).
Schobert (Composer), [1730—1768], 287.
Schöner und schöner (Fanny Mendelssohn's), 355.
Schneider, Friedrich Johann Christian [1786—1853], 405—406.
Schneider, Johann Gottlob [1789—1864], 406.
Schnyder von Wartensee, Xaver [1786—1868].
School of Bologna, The Early, 60.
School, The Early Florentine, 60.
School, The Early French, 60.
School, The Early Lombard, 60.
School, The Early Neapolitan, 60.
School, The Early Spanish, 60.
School, The Early Venetian, 60.
School of the Restoration, The English, 163—187.
School, The Imaginative, 494—496.
School of Leipzig, The, 301—308.
School of Munich, The, 60.
School of Nuremberg, The, 60.
School, The Romantic, 282—283. 494—496.
School of Vienna, The, 308—310.
School, The Venetian Dramatic, 110—117.
Schools, The Early English (1st, 2nd, 3rd, 4th, 5th, and 6th), 75—83.
Schools, The Early Flemish (1st, 2nd, 3rd, and 4th), 53—55.
Schools, The Early Roman (1st and 2nd), 56 *et seq.*
Schools, The Modern, 51.
Schools, The Monodic (or Homophonic), 50.
Schools, The Polyodic, 50. 211—212.
Schools, The Polyphonic, 50—52. 61—94.
Schroeder-Devrient, Wilhelmine [1804—1860], 344.
SCHUBERT, FRANZ [1797—1828], 287. 327—333.
SCHUMANN, ROBERT [1810—1856], 290. 357. 367—372.
Schumann, Madame Clara, 197, 368.
Schuppanzigh, Ignaz (Violinist), [1776—1830].
Schütz, Heinrich [1585—1672], 397.
Scipione (Handel's), [1726], 231.
Seasons, The (Haydn's), [1801], 265.
Section of the Canon (Euclid's), 9.
Sedulius, Caius Cælius (Hymnologist), [5th century].
Select Musicall Ayres and Dialogues (Playford's), [1652], 101.

Semibreve, First use of the, 34.
Semicroma, The, 34.
Semifusa, or Semiquaver (*Semicroma*, *Biscroma*), First use of the, 34.
Semiminima, The Greater, and Lesser, 34.
Semiography, or Notation by Signs, 16. 24.
Semiramide (Rossini's), [1823], 394.
Semitone, The modern Chromatic, 12 (*note* 1).
Semitone, The modern Diatonic 10. 11 (*note*).
Senesino (Francesco Bernardi, *detto* Il), [1680—1750], 386.
Sequentia (the Sequence or Prose), 87—88. 479.
Serse (Handel's), [1738], 232.
Serva Padrona, La (Pergolesi's), [1731], 200.
Shepherde, John [*flor.* 1542—1560], 79.
Shield, William [1748—1829], 317.
Siegfried (Wagner's), [1876], 457. 460.
Siegfried's Trauermarsch (Wagner's), 498.
Signa asinina (Asses' marks), 482.
Sigurd (M. Ernest Reyer's), 451 (*note*).
Silbermann, Gottfried [*Ob.* 1753], 242. 285.
Singspiel, The German, 297. 305—308.
Siroe (Handel's), [1728], 231.
Sistine Chapel, Choir of the, 54. 56. 57—58. 68. 483.
Sistrum, The Egyptian, 4.
Slow Movement of the Sonata-Form, 491.
Smart, Sir George [1776—1867], 342, 440—441.
Smart, Henry [1813—1879], 439.
Smeaton, Mark [*Ob.* 1536], 79.
'Smith, Father' (Bernhard Schmidt), [1630—1708], 147.
Smith, John Christopher (Handel's Secretary), [1712—1795], 439.
Smith, John Stafford (Organist), [1750—1836].
Solmisation invented by Guido d'Arezzo [11th century], 28.
Solo (in the Classical Concerto), 492.
Solomon (Handel's), [1749], 234.
Son and Stranger (Mendelssohn's).
Son de la Clochette, Le [1581], 150.
Sonata, The Classical, 491—492.
Sonata-Form, The (Haydn's), 266—268. 491—494.
Songs, National, 41.
Sonnambula, La (Bellini's), [1831], 390.
Sontag, Henriette (Contessa de' Rossi), [1805—1854], 387.
Sophocles [B.C. 497—406], 7. 478.
Soprano Voices, Artificial, 386.
Sosarme (Handel's), [1732], 232.
Soto, Francesco (Polyphonist), [1534—1619].
Spectre's Bride, The (Herr Anton Dvorâk's), [1885], 441 (*note*).
Spem in alium (Tallis's, for 40 Voices), [16th century], 81.
Spinet, The, 134. 141—143.
Spofforth, Reginald [1768—1827], 432.
Spohr, Ludwig [1784—1859], 342—348.
Spontini, Gasparo Luigi Pacifico [1774—1851], 419—422.
Square-headed notes, Early, 34—35.
Stabat Mater, 88. 200. 394.
Stainer, Jacob [1621—1683], 137.
Staudigl, Joseph (celebrated Barytone), [1807—1861].

Stave, Invention of the, 29—33.
Steffani, Agostino [1655—1730], 195.
Steibelt, Daniel [1764—1823], 287.
Stevens, Richard John Samuel [1757—1837], 432.
Storace, Stephen [1763—1796], 317—318.
Storia della Musica (Martini's), [1757. 1770. 1781], iv.
Strada del Po, Madame Anna [*flor.* 1729—1738], 386.
Stradella, Alessandro [17th century], 153—156.
Stradivari, Antonio [1649—1737], 136—137.
Straniera, La (Bellini's), [1828], 389.
Stretto of the Tonal Fugue, 485. 486.
Stringed Instruments, Early, 130. 134. 135—138.
Strophes of the Greek Chorus, 478.
Strozzi, Giulio [17th century], 113.
Strozzi, Pietro [17th century], 103.
Strunck, Nicolaus [1640—1700], 306.
Subject (of a Fugue), 481. 484.
Subjects (of a Sonata), 266—269. 491. 492.
Süssmayer, Franz Xaver [1766—1803], 278. 398.
Suite, The Instrumental (or *Partita*), 490.
Suites pour le Clavecin (Handel's), [1720], 230.
Sumer is icumen in [1226], 47—49. 74.
Suriano (or Soriano. Contrapuntist), Francesco [1549—1620].
Susanna (Handel's), [1749], 234.
Sweet honey-sucking bees (Wilbye's), [1609], 82.
Symphony, The Classical, 492.
Symphonies (Beethoven's), 280.
Symphonies (Haydn's), 261. 263 *et seq.*
Symphonies (Mendelssohn's), 350. 354. 356.
Symphonies (Mozart's), 219.
Symphonies (Schubert's), 328.
Symphonies (Spohr's), 345—346.
'Symphonys' first used in the Verse-Anthem [1662], 167—169.
Syntagma musicum (Prætorius's), [1615—1620], 133—134.
Syrinx, The (Gr. σύριγξ, Pan's Pipes), 145.
System, The Immutable, of Pythagoras [*circa* B.C. 585], 9 (and *note*).

T.

TACCHINARDI, Fanny (Madame Persiani), [1812—1867], 387.
Tallis, Thomas [*Ob.* 1585], 80.
Tamburini, Antonio [1880—1876], 387. 390.
Tamerlano (Handel's), [1724], 231.
Taming of the Shrew, The (Goetz's), [1874], 408.
Tancredi, Il (Rossini's), [1813], 392.
Tannhäuser (Wagner's), [1845], 456.
Taverner, John (*flor. circa* 1530], 79.
Teatro di San Cassiano [1637], 114. 115.
Teatro di S.S. Giovanni e Paolo [1639], 116.
Teatro di San Mosè [1641], 114. 116.
Te Deum (Graun's), [1763], 207.
Te Deum (Handel's Dettingen), [1743].
Te Deum and Jubilate (Handel's Utrecht), [1713], 227.

Te Deum and Jubilate (Purcell's), [1694], 182—183. 227.
Telemann, Georg Philip (Composer), [1681—1767], 379.
Templer und die Jüdin, Der (Marschner's), [1829], 402.
Tenor, Custom of placing the Melody in the, 51. 91. 92. 93. 94.
Terence, The Comedies of, in Five Acts, 478.
Terradellas, Domenico [1701—1751], 384.
Teseo (Handel's), [1713], 226.
Tesi-Tramontini, Vittoria (Singer), [1690—1775].
Tetrachords, The Greek, 9—10 (*notes*).
Tetrachords, The modern, 11 (*note*).
Tetraphonia, 45.
Thalberg, Sigismond (celebrated Pianist), [1812—1871], 289.
Theatre, Covent Garden [Built 1732. Rebuilt 1809, 1847, and 1858].
Theatre, Drury Lane [Built 1663. Rebuilt 1794, and 1812].
Theatre, Form of the ancient Greek, 478—479.
Theatre, The King's (now called Her Majesty's), 225.
Theatre, The, in Lincoln's Inn Fields [Built 1662. Rebuilt 1714].
Theatre, The Little (in the Haymarket), [Built 1720. Rebuilt 1820], 234.
Theatre, The Lenæan, at Athens [begun B.C. 500], 6.
Theile, Johann [1646—1724], 397.
Theorbo (the large Lute), 102. 131. 132. 134.
Theodora (Handel's), [1750], 232.
Thespis [*flor.* B.C. 535], 477.
Thirds, Early use of the Minor and Major, 26.
Thomas, M. Charles Ambroise, 427.
Thomas-Schule, at Leipzig, Cantors of the, 241. 304—305. 357.
Thorne, John [*Ob.* 1573], 79.
Thorough-Bass (*Basso continuo*), 102.
Three Choirs, The Festivals of the, 440. 442.
Three Holy Children, The (Dr. C. V. Stanford's), [1885], 452 (*note*).
Thymele (Θυμέλε), or Altar of Dionysus, in the Greek Theatre, 478.
Tibia (the antique Flute), [1600], 132.
Tichatschek, Joseph Alois (celebrated Tenor), [1807—].
Time-Table, The origin of the, 34.
Tinctoris, Johannes de [1434—1520], 46. 78.
Titiens, Therese Caroline [1834—1877], 387.
Toccato (the Prelude to Monteverde's *Orfeo*), [1608], 111—112.
Tod Jesu, Der (Graun's), [1755], 207.
Todi, Maria Franzisca Luigia (Singer), [1748—1792].
Tofts, Mrs. Catherine (Singer), [*Ob. circa* 1736].
Tolomeo (Handel's), [1728], 231.
Tom Thumb (Dr. Arne's), [1733], 312.
Tombs of the Kings, Musical Instruments portrayed in the, 4.
Tomkins, Thomas (Polyphonist), [*flor.* 1600].
Tomkins, Thomas, Jun. (Polyphonist), [*Ob.* 1636].
Tonal Fugue, The, 484—486.
Tone of Disjunction, The, 9 (*note*).
Tones, The Gregorian, 18—20.
Tones, The Greater and Lesser ($= \frac{8}{9}$ and $\frac{9}{10}$), 9—11.

Tonus Peregrinus, The, 19. 85.
Tonus Regius, The, 85.
Toscanello della Musica, Il (Pietro Aron's), [1523. 1529. 1539], 482.
Tosi, Pier Francesco (Singer), [1650—1730].
Traetta, Tommaso Michele Francesco Saverio [1727—1779], 384.
Tragedy (τραγῳδια), Ancient Greek, 6—7. 103. 463—464. 477—479.
Tragi-Comedy, The Greek, 7.
Tremolo, The (invented by Monteverde), [1624], 112—113.
Trent, The Council of (*Concilium Tridentinum*), [1542—1564], 58. 65.
Triflauto (the Triple Flute), [1600], 132.
Trio, The Classical Piano-forte, 492.
Trio, The Classical, for Stringed Instruments, 492.
Trio of the Classical Minuet, 491.
Trionfo del Tempo (Handel's), [1708], 224.
Triphonia, 45.
Tristan und Isolde (Wagner's), [1865], 457—459. 497.
Triumph of Time and Truth, The (Handel's), [1757], 232.
Tromba (the trumpet), 132.
Trombone, The, 132. 133.
Tromboneino, Bartholomæus (Polyphonist), [*flor.* 1505].
Troubadours, The, 37—39. 41.
Trumpet, The, 133. 157. 183. 224.
Tudway, Dr. Thomas [*Ob.* 1730], 171—172. 178.
Tunes to the Psalms, Eight (Tallis's), [1567], 91—92.
Turle, James (talented Organist), [1802—1882].
Turner, Dr. William [1651—1740], 171. 172. 178.
Tutti (in the Classical Concerto), 492.
Tye, Dr. Christopher [*flor.* 1553], 80.
Tylman Susato (Polyphonist), [*Ob.* 1564].

U.

Undine (Hoffmann's), [1817], 399.
Unisonous Plain Chaunt, 15 *et seq.*, 58. 66. 84—87.
Unprepared Discords, First use of, 98. 483 (*note*).
Uthal (Mehul's), [1806], 299—300.
Ut queant laxis, 28.
Ut, Re, Mi, Fa, Sol, La, 28.
Utrecht Te Deum and Jubilate (Handel's), [1713], 227.

V.

Valentini, Pier Franceso (Polyphonist), [*Ob.* 1654].
Valle, Pietro della [1586—1652], i.
Vampyr, Der (Marschner's), [1828], 401.
Vanhall (or Wanhall) Johann [1739—1813], 287.
Vauxhall Gardens [1667—1848].
Veiled Prophet, The (Dr. C. V. Stanford's), 451 (*note*).
Venetian Dramatic School, Rapid progress of the, 115—117.
Veni Sancte Spiritus (the Sequence for Whit-Sunday), 88.
Vercelli, Hugotio di (Writer on Music), [*Ob.* 1212].
Verdelot, Philipp [*Ob.* 1560], 55.
Verdi, Sigr. Giuseppe [1814—], 453 (*note*).
Vernio, Giovanni Bardi, Conte di [16th and 17th centuries], 103. 104.

Verschworenen, Die (Schubert's), [1823], 330.
Verse Anthem, Origin of the, 176—177.
Vesperale Romanum, 88. 480.
Vestale, La (Spontini's), [1807]. 420.
Viadana, Luca [1566—1645?], 102.
Viardot, Madame (*née* Garcia), [1821—].
Vicentino, Don Nicola (Polyphonist), [*flor*. 1546].
Vieuxtemps, Henri (Violinist and Composer), [1820—1881].
Vilanella (or lighter kind of Italian Madrigal), 47.
Vinci, Leonardo da [1690—1732], 191.
Viol, The (Treble, Mean, and Bass), 132. 138.
Viol d' amore, 138.
Viola, The (Eng. *Tenor*. Germ. *Bratsche*), 134.
Viola da Gamba, The, 132. 134. 138.
Violetta, The (a small Viol), 134. 138.
Violin, The, 130—131. 134. 135—138.
Violin School (Spohr's), 346.
Violins, His Majesty's [1762], 168.
Violoncello (or Bass-Viol), The, 138.
Violone (*Contra-Basso*, or Double-Bass), The, 132. 134. 138.
Violons, Les petits (of King Louis XIV.), 160.
Violons, Le Roy des, 40.
Virginal, The (a paire of Virginalls), 139. 141.
Virginal Book, Queen Elizabeth's, 490.
Vittoria, Tommaso Ludovico [1540—1605?], 60. 61.
Vogelweide, Walther von der (Minnesinger), [*flor*. 1207], 39.
Vogler, The Abbé Georg Joseph [1749—1814], 334. 398.
Volkslied, The German, 41.
Voluntaries for the Organ, Treatment of the Choral in, 89.

W.

Waelrant, Huberto [1517—1595], 55.
Wagner, Wilhelm Richard [1813—1883], 454.
Wagner's method of Part-writing, 467—468. 497—498.
Wagner's theory of the Musical Drama, 463—468.
Waitts, The (Fa, la, by Savile), [1667].
Waldmädchen, Das (Weber's), [1800], 334—335.
Walküre, Die (Wagner's), [1870], 457. 460.
Wallace, Vincent, 439.
Walsegg, Count (the pretended composer of Mozart's *Requiem*), 277.
Walther, Johannes [*Ob*. 1555], 89. 90.
Walther, Johann Gottfried [1684—[1748], iii.
Waltz, 'Mr.' (Bass Singer), [18th century], 252 (and *note*).
Waltz, The, 489.
Wanhall (or Vanhall) Johann [1739—1813], 287.
Ward, John [16th century], 80. 92.
Water Music (Handel's), [1715], 229.
Waterman, The (Dibdin's), [1774], 316.
Webbe, Samuel [1740—1816], 432.

Weber, Carl Maria von [1786—1826], 333—342. 349.
Weelkes, Thomas [*flor.* 1600], 80.
Weigl, Joseph [1766—1846], 400.
Weingarten, The Organ at, 146.
Weinlig, Theodor [1780—1842], 398.
Weldon, John [*Ob.* 1736], 187. 205.
Werner, G. J. [*Ob.* 1766], 262.
Wert (or Waert) Giaches de [16th century], 55.
Wesley, Charles [1757—1815].
Wesley, Samuel [1766—1837].
Wesley, Dr. Samuel Sebastian [1810—1876].
Westminster Abbey, Musical Festivals in, 440.
Whitehall, The Chapel Royal at, 164 *et seq.*
Whyte, Robert [16th century], 80.
Widerspänstigen Zähmung, Der (Goetz's), [1874], 408.
Wieck, Friedrich [1785—], 367—368.
Wilbye, John [*flor.* 1600], 80. 82.
Willaert, Adriano [1490—1563], 55. 60.
Winter, Peter von [1754—1825], 398.
Wise, Michæl [*Ob.* 1687], 165. 177.
Woelfl, Joseph [1772—1812], 287.
Wohltemperirte Clavier (J. S. Bach's), 144.
Woman of Samaria, The (Sir W. S. Bennett's), [1867], 445.
Wood Nymphs, The (Sir W. S. Bennett's Overture), [1840], 443.
Wood, Mrs., see Paton, Miss, 342.
Worcester Festival, The, 442.

X.

Xerxes (Ital. *Serse.* Handel's), [1738], 232.

Y.

Yonge, Nicolas [*flor.* 1588—1597], 83.

Z.

Zacconi, Ludovico [*flor.* 1592—1622], 482.
Zachau, Friedrich Wilhelm [1663—1721], 222.
Zarlino, Gioseffo [1517—1590], 60. 482.
Zauberflöte, Die (Mozart's), [1792], 276.
Zauberharfe, Die (Schubert's), [1820], 330.
Zeelandia, H. de (Polyphonist), [14th century].
Zeitschrift der Musik, Die Neue (Schumann's), 368.
Zelter, Carl Friedrich [1758—1832], 349—350.
Zemire und Azor (Spohr's), [1819], 345.
Zerstörung Jerusalems, Die (Dr. F. Hiller's), 441 (*note*).
Zoilo, Annibale (Polyphonist), [*flor.* 1560—1570].
Zopf. The period of the so-called, 385—387.
Zumpe, Johannes (inventor of the Square Piano-forte), 286.
Zwillingsbrüder, Die (Schubert's), [1820], 330.

THE END.

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